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THE POOR WALKING GENTLEMAN

By J. PALGRAVE SIMPSON.

It was by chance I met him. I was rambling alone in one of the most picturesque parts of England, and I had resolved on rather a long walk, from one point of vantage to another. The country was charming, but nevertheless my spirit began to flag; and so I turned, for a little rest and refreshment, into a small roadside inn, which, though of but humble pretensions, was picturesque and inviting.

The table of the inn-parlor was already occupied by a young man, who was paying assiduous attention to a humble meal of bread and cheese, with a jug of beer by his side.

Although shy, I am of a rather sociable disposition. But I scanned the stranger first, before entering into conversation. He puzzled me. His dress was neat, and put on with a certain air of picturesque pretension, but yet decidedly shabby. His "wide-awake," which lay on the table, had rather a weather-battered air; and his boots—I took care to inspect them from a possible point of view—had evidently seen long and arduous service. He had a bright, good-looking, intelligent face, but rather worn and hollowed, as if by care, or want, or sorrow, or fatigue. He could not be a tramp; his whole aspect was far removed from that type. No! there was an unmistakably gentlemanly air about him on closer inspection. I did not know what to make of him. But curiosity and a certain degree of interest prevailed; and when my own refreshment was brought in I pulled up my chair to the table and plunged into the usual desultory and commonplace conversation of strangers on British soil—the weather and the beauty of the scenery forming the staple elements of course.

The young man was evidently pleased to have met with company; and as our conversation warmed up I found him to be educated as well as intelligent. On the discovery that we were tramping on in the same direction, it was agreed that we should make our little excursion together. His "traps," he told me, he had sent on to the town for which he was bound, and he added, with half a sigh and half a smile, that he was walking for economy's sake. As we left the inn he took up a small bundle. "Only a few props," he said, with another half smile and a jaunty nod of the head. Did my ears deceive me? or what did he mean by "props?"

I found, as we strode on, that my companion, careworn as he looked, was cheery and pleasant, and had what might be called "a pretty flow of fancy." As some remark fell casually from him relative to his position, which he qualified as "equivocal," I said, in rather an inquiring than doubtful tone, "But at all events you are a gentleman."

"You have hit it," he replied; "I am a 'walking' gentleman. I see I must explain," he went on to say. And thus I learned that he was an actor, engaged in a traveling company, and that he filled in the troupe the position of the young lovers of second rank, the deuterium amoureux of the French stage, who are so strangely called in English theatrical parlance "walking gentlemen."

This revelation made me very curious. I had a maniacal fondness for the stage and its exponents. So I ventured to interrogate him as to his position and prospects.

"I shall bore you terribly, I fear, if I speak of them," he answered, although obviously pleased by the evident interest I took in him.

I protested that I should be delighted to learn more, and so he began:

"The position of the walking gentleman—the poor walking gentleman—is a pitiable one. His salary is—well, feeble, to say the best of it—one fourth, or perhaps still less, of that received by the light comedian or juvenile tragedian; and yet he has far more parts to play than those fortune-favored individuals—three, or even four, in the same evening, perhaps. For each part he has to find a change of dress; he is sometimes obliged to supply two or three changes in one piece. His wardrobe must be necessarily extensive, however limited his salary may be; and in how many shifts ways has he to pinch himself in order to meet the requirements of his position—how many devices to eke out his store of gloves, and give the due polish to his boots! He is expected to be fully up to the standard of the fashion of the day, and to hold his place on the same high level of dress as the far more highly remunerated 'light comedian' of whom he is generally supposed to be the intimate associate and friend in the pieces in which he plays with him. So much is this the case that 'Charles, his friend' (as supposed to be announced in the play bills), has become the theatrical nickname of the poor walking gentleman."

"You ought to know," he resumed, "that, although the actors are expected to find their own modern clothes, the managements are obliged to supply all dresses in 'costume plays.' It must be a relief then, you may think, to the poor walking gentleman when he has a part 'cast' to him in a 'costume' piece. Alas! no such thing. The poor walking gentleman cannot escape his fate. He has probably only a smart part to play; but still he has to find out of his own scanty resources all the requirements of his dress beyond the mere bare costume—his wigs, his shoes or boots, his tights, his lace, his buckles, his sword, his feathers, sometimes his cap, and a dozen other accessories to complete his attire. These are what we call our 'properties.' You heard me mention some of them just now as 'props,' which is our familiar phrase; and he tapped his bundle, the contents of which I should have been delighted to investigate.

"But still you have a pleasure in your art?" I inquired.

"I should have," he replied, rather sadly, "if I could think that what I do is really art. Generally speaking, you see, the parts allotted to the walking gentleman are utterly devoid of any marked character. There is nothing to represent—nothing to assume. He has to enact a gentleman, neither more nor less. To some of us even so colorless a part is difficult enough, to be sure. Perfect ease of manner is very hard to acquire on the stage."

"Well, if you know what you have to expect, you cannot experience much disappointment," I said, with a very ill-placed air of consolation.

"You think so—do you?" he resumed; "you are mistaken. Disappointment often comes. There are parts in which the walking gentleman may think, at first sight, and that he has the pull of it, that he is actually playing a light-comedy part, when in dashes the real light comedian, who puts an exten-

guisher at once on all his aspirations. Take, for instance, the part of Higgins, in the old farce of *Boots at the Swan*. The walking gentleman, to whom it is cast, may dream, from his first scene, that he has at last obtained a character, which has a touch of brilliancy about it. Vain and bitter delusion! From the moment that Frank Friskily comes on the scene poor Hughes is not only shunted off the line, he is smashed, annihilated, and remains an utter nonentity to the fall of the curtain. In nine cases out of ten the part of the walking gentleman is a mere feeder."

"A feeder!" I exclaimed, with certain vague visions of stage breakfasts, dinners and suppers before my eye.

"A feeder," he explained, "is a character that feeds others, but gets no food himself. The feeder is the unfortunate actor who leads up, by his words, to all the good things the light comedian or the low comedian has put into his lucky mouth by the author, but never has a good or telling line to say himself. He gives, but gets himself in return no bit of fat. Everything he says leads to laughter, or gains applause—for others! He himself is left destitute and starving. For the most part he does nothing but ask questions, which elicit some smart repartee, striking witticism, or catching drollery. Did you ever see His First Champagne? Probably not. It is out of date now. But I have had the misfortune to play the part of Captain Smith in it. The opening scene is full of wit and humor. It goes tremendously with the audience; but all the good speeches fall to the share of Dicky Watt, played by the low comedian. Poor Captain Smith never has a crumb of all the sweets. He feeds—throughout the happy Dicky Watts; he is the spoon who crams all the good things into his mouth."

"Well! but all this is trivial modern comedy or farce," I said. "Surely you are allowed a taste of Shakespeare sometimes?"

"Of course," he answered with a melancholy smile, which had a sweet expression of reproach about it. "Shakespeare, poor old Shakespeare! I dare say he was an excellent manager, who knew how to write for his own company. But he had evidently no regard or consideration for the walking gentleman. Let us take *Rosencrantz and Guildenstern*, the younger son of old Sir Rowland, Solanio, and so many others, too numerous to mention. These are the Shakespearean walking gentlemen. But Shakespeare evidently did not think it worth his while to bestow on them any of his best lines—hard lines for them you will admit."

"And thus you never get a chance in Shakespeare?" I inquired, compassionately.

"Rarely," he rejoined—then added, after some hesitation: "Well, the walking gentleman may probably be cast for *Oliver*, in *As You Like It*—the 'green and gilded,' as he is called, in allusion to his story of the snake. Here he at last obtains a little pull. He has a chance of three long speeches of some weight. He almost begins the play and then retires, it is true, for a considerable time. But there is a scene coming which is worth speaking and worth playing—his narrative to *Rosalind* of his adventure with *Orlando* in the forest. I defy him, if he has anything of the artist in his soul, not to think of this trying scene during his whole absence from the stage. He awaits with beating heart his cue for going on. There is an unlooked-for reward in store for him. The leading actress never fails to receive a call before the curtain at the end of the act; and the 'green and gilded' has to take her on. This is happiness nigh to rapture for the walking gentleman, who never has otherwise such honor awarded to him. I admit it is not he who is called. But what matter? He stands there to make his bow, and dream that he has a share in the applause."

"To be sure," he continued, "the long wait is a drawback in the part of *Oliver*; but there are other waits in other plays which are much harder nuts to crack. Look at *Snake in the School for Scandal*; I have had to play him. He appears in the very first scene of the comedy, leaves the stage, and comes on no more until the very last. I myself have played my first scene, undressed, put on my ordinary suit, and taken a stroll or eaten my supper, then, after about two hours, returned, resumed my snake skin, and confronted Sir Peter and Lady Teazle, against whom I was supposed to have been plotting all the while behind the scenes."

"It must be awfully monotonous work," I said.

"Well!" he said, after a little reflection, "there are a few plums in the poor walking gentleman's pudding in the old comedies; but the pudding is very much like those one sees beside the reeking joints in a cookshop window. The plums are few and far between. Now *Hastings*, in *She Stoops to Conquer*, is one of these walking gentleman's plums, and so is *Charles* in *The Busy Body*; and in these little Jack Horner may think himself a very good boy. But you may search the whole pudding mass without finding many more such. No! to make the best of it, the position of the poor walking gentleman is but a pitiable one."

"Then why continue it?"

"The hope to rise in my profession bears me up," he replied, with a flash of pride in his eyes.

"How came you to adopt it I would ask, if I am not too indiscreet?" I inquired, rather hesitatingly.

"Can I say?" he answered. "Perhaps you do not comprehend, and never can be made to comprehend, the inborn passion for the stage, which amounts to a mania. My parents were in a good position in life. I received an excellent education. But, spite of all remonstrances, I would be an actor, and I am—well."

"For good I hope," said fervently. "Anent!" was his answer.

We shook hands; and, after a convivial symposium, we parted excellent friends. I am glad to say that I was able to obtain for my poor walking gentleman an engagement in a London theatre, where his salary is considerably raised, and where he is mounting rapidly up the arduous ladder of his profession.

Mr. Maybrick, the English concert singer, when he wrote "Nancy Lee" offered it to Boosey for \$50, but the publisher declined. At last, seeing the anxiety of the composer, he jocularly proposed to publish the song at half profits. A contract to that effect was made, and to every one's astonishment Boosey had, six months after the issue of "Nancy Lee," paid Maybrick \$5,000 for his share of the profits. The net profits up to this time are estimated at above \$30,000, and it is still valuable property. "Jack's Yarn" has been equally profitable, but not to the composer, Louis Diehl, who sold it to Signor Foll, the basso, for \$125. Foll resold it to a publisher for three times that sum and a royalty of fourpence a copy, which has netted him a handsome sum, the entire profits footing up some \$25,000.

CHESTNUT STREET OPERA HOUSE

THE OLD STANDARD UNDER THE NEW REGIME—WHY MR. GOODWIN CALLS IT OPERA HOUSE—WHAT HE WILL DO—THE PARK AND ITS FATE.

(From the Philadelphia Record.)

Now that Mr. G. K. Goodwin of the Walnut and Park has concluded an indefinite lease—a lease literally without limit—with Mr. Bennett for the Standard Theatre, hereafter to be known as the Chestnut Street Opera House, it is no longer necessary to conceal the fact that from the time Mr. Bennett bought the house he has desired, if it remained a theatre, to have Mr. Goodwin as tenant. Mr. Bennett knows but little of theatrical matters, but he has received numerous requests from prominent citizens to take Mr. Goodwin have the theatre it he would let it, and Mr. Adam Everly, who was prominent in the negotiations, and who is thoroughly versed in the amusement business, was outspoken in his advice in favor of Mr. Goodwin. All this naturally influenced Mr. Bennett in his final decision. Besides Mr. Goodwin, there were two other pushing applicants for the theatre, Mr. J. H. Haverly and Mr. G. A. Castor, merchant at Eighth and Chestnut, who was anxious to try his hand there with a stock company. Mr. Bennett has undoubtedly come to the best conclusion, for however successful somebody else might have been, there is probably no one who could start off so sure to win as Mr. Goodwin. He will call the theatre the Chestnut Street Opera House, and for this he is considerably criticised. It was his first intention to name it the Davenport, in memory of E. L. Davenport, of whom he was a devoted friend, with a friendship which extended beyond the grave, and lives yet for every member of the great actor's family. Mrs. Davenport, however, gave no encouragement to the idea. She feared it might not be generally understood, and so it was dropped. The name Chestnut Street Opera House designates the locality, and saves questions, which, in remembrance of the old reputation of the place, is desirable. Of course, there is no longer any danger from the record of "Fox's," but, at the same time, there is no use in recalling it. Surprise has been expressed that Mr. Goodwin is able so soon to announce his engagements for the Opera House. There is nothing strange here when you know the facts. He has been calculating for considerably more than a year upon obtaining possession of the Standard, and had made conditional contracts several weeks ago, believing that the affair would be settled about the time it was. These conditional contracts have been closed, and the Opera House will open September 20, with the Union Square company, headed by Charles R. Thorne, in *The Dancheffs*, for one week, then *The Two Orphans* for another week. If it is thought well to begin the season before that date, the attraction will be *Mahm's Opera company*. The Union Square company will probably be followed by Neilson, who will certainly play there if she is in this country, next season. Then the Emma Abbott Opera company. Mr. E. A. Sothern will play either at the Opera House or the Park.

There is still another question: Will Mr. Goodwin retain control of the Park? That he does not know himself, but we think he will not. If Mr. Fred Zimmerman does not go to California for Barrett, he may assume management of the Park with Mr. Plozman, or Mr. Plozman may manage the place himself. Mr. Zimmerman has already been consulted on the subject, but nothing is arranged.

Mr. Goodwin spent Friday in New York, and visited all the theatres in that city, determined to take advantage of every improvement which seems desirable. He is very enthusiastic on the subject of the Opera House, and will fit it up in the best possible style. Its situation could not be improved. The work will commence immediately. The front will be built up so as to give a grand entrance. The store toward Eleventh street will be divided into two entrances, one for the gallery and another for ladies. That for ladies will lead directly into a reception room for ladies and gentlemen. Both entrances will be distinct from the main entrance, which remains where it is. The long entry for the gallery will keep the boys off the street, and will conduct them to their places without interfering with persons entering by other ways. The reception room, with toilet rooms near at hand, will give the ladies opportunity to remedy any defect of dress, and attendants will be on hand to take charge of wraps, etc. From all the entrances there will be windows to the ticket-office. There will also be a smoking room for gentlemen. Mr. Goodwin's present purpose is to have nothing sold here, but we hope he will before long change his mind, and permit light refreshments and cigars if Mr. Bennett's objections can be overcome. There will be toilet rooms both for ladies and gentlemen in the balcony also, which will make six rooms devoted to the comforts of Mr. Goodwin's patrons. The balcony will have important new decorations; there will be new chandeliers throughout; the seats will be of the latest pattern, and 2,500 in number, giving the house the largest seating capacity in the city, and almost as large as the Academy. There will be four boxes, very large and handsomely furnished, two on each side, with curtains on rings sliding on bars. To this feature Mr. Goodwin is devoting much attention. He wishes to make the boxes, in comfort and appearance, like parlors, and he has had plans from the best theatres in Europe. The carpets and other furniture will be of the most luxurious description. The whole interior will be completely remodelled. The ventilation could not be better, as there are twenty-eight windows. There will be unusual means of exit front and back, in case of panic; from the balcony the people can step directly upon the roofs of adjoining buildings.

Mr. Goodwin's engagements for the season include Rice's new Surprise Party and Evangeline company; Emmet's Fritz in Russia, The Tourists in a Pullman Car, Sothern's new play by Gilbert, Mary Anderson, Fun on the Bristol, Lotta, Rentz Santley combination, Modjeska's new play, Minnie Palmer's new Boarding School, Leavitt's new English Opera Burlesque company, Fanny Davenport's new play, Grau's new French Opera Boule company, John McCullough, Kiralfy's Enchantment, new version of Around the World, and Le Venus Noir, and Tompkins and Hill's production at the Boston Theatre, Les Enfants de Capitaine Grant and Les Etrangers de Paris.

Mr. Goodwin has been flooded with telegrams and letters congratulating him upon this last move, and it is everywhere regarded as particularly important. The esteem in which he is held could have no better evidence than the confidence placed in him by his brother managers and their agents, before a nail has been driven or a plank sawed for the improvements promised. He will play at the Opera House only A No. 1 attractions, so that it must have victory from the word go. That he has these attractions we know from the evidence of contracts and letters which we have seen.

Mr. Goodwin's intercourse with Mr. Bennett was throughout of the most agreeable character.

A New Circuit.

(Chicago Tribune.)

A copartnership has been formed between John Blaisdell and Joseph Gulick, the design of which, if carried out as contemplated, cannot fail to benefit the dramatic profession and lay the foundation for the proper regulation of the business in the Northwest. As it is now, there is practically no protection in the Western States for authors, actors or managers, or those who are brought into business relations with them. They are at the mercy of a set of unscrupulous men who infest St. Louis, Cincinnati, Chicago, and other commercial centres. These men, without a vestige of managerial ability or financial stability—utterly irresponsible generally—have been in the habit of getting together little troupes, running them out, swindling everybody as thoroughly as possible, and then leaving their people to pick their way back "on their baggage," aided by their friends or by the grace of a providential railroad-pass. To such an extent have those spurious organizers, or rather disorganizers, ravaged the West, that now, when a legitimate manager with a decent entertainment enters some of the towns, it is only by extraordinary effort on his part or sheer good luck that he can save himself. They find that in many places in this and adjoining States the disrepute into which these sharpers have brought the profession is felt severely.

Whether Messrs. Blaisdell and Gulick will be able to materially improve the condition of affairs, remains to be seen. Their success depends entirely upon their own capability—both certainly have had experience enough—and the co-operation they receive from the profession and the owners of theatres. Certainly the scheme is a step in the right direction, and they should obtain every encouragement from those who desire to see a better system inaugurated than that existing at present. The partnership, we understand, will cover a period of three years. A certain sum of money will be deposited in some bank as a reserve fund. They have outlined a circuit running through Illinois, Indiana, Iowa, Wisconsin, Minnesota, Missouri, Kansas and Nebraska, and they have received assurances of co-operation from J. H. McVicker and R. M. Hooley, of this city; John W. Norton, of the Grand Opera House, St. Louis; Charles Spalding, Olympic Theatre, St. Louis; and R. E. J. Miles, Grand Opera House, Cincinnati. The co-operation amounts to this: Good combinations often in booking with St. Louis, Chicago and Cincinnati have one or two weeks between some of the engagements. The difficulty experienced by many of these troupes in filling this intervening time advantageously often operates as a serious obstacle to their engagement by the managers we have mentioned. This difficulty, these managers think, will be to a certain extent removed by the establishment of such a circuit as that contemplated by Messrs. Blaisdell and Gulick.

The gentlemen we have named have indorsed the project, and their indorsement, of course, will have much weight with stars and combinations. The title of the concern will be "The Blaisdell Guaranteed Attraction Bureau," and under their direct control, for the season of 1889-90, they will have three companies—namely, the John Dillon company, the Harry Campbell troupe, and an extravaganza organization. The season will begin on the 1st of August next. Besides, to quote their circular, by their scheme, "elevating the tone of amusements in general, and establishing a feeling of confidence in reputable companies playing under their management," Messrs. Blaisdell and Gulick propose—at least through the country where their circuit lies—to root out the MS. thieves, and to do this they solicit a power of attorney from such men as A. M. Palmer, Robson and Crane, Daly, French & Son, Bartley Campbell, indeed, all Eastern owners of copyright. When they are granted this power of attorney they propose to prosecute every case of stealing they hear of on their beat, asking as recompense merely the Justices' fees. Their object in taking this trouble, of course, is purely a matter of self-protection with Blaisdell and Gulick, because as things stand now, it is impossible for them to calculate with any degree of certainty in making arrangements with Eastern owners of copyright; for, as soon as a play has made a metropolitan success, copies can be obtained, and are obtained, by the sharpers we have indicated, who—owing to the difficulty and expense found by the owners in legally following them through the small Western towns—hammer away at the plays until they are rendered useless in the districts ravaged by them. Messrs. Blaisdell and Gulick's idea of mitigating the misfortune appears to be a practical one, and should receive the attention of those who have MS. plays worth stealing.

BANDMANN.—Thus the San Francisco News-Letter: "Mr. Bandmann's performance of *Narcisse* is now no wise marred by any unpleasant tones or foreign idioms, but is a thoroughly artistic conception, admirably worked out, and delivered in pure language fresh from the well of English undiluted. The character of this artist's acting is eminently picturesque. He never slouches through a part on pretence of being true to nature. He knows that art is the same under whatever form it presents itself, and that, even as the painter must idealize his picture and thereby elevate it from the dead level of a photograph, as he must raise higher mountains, spread wider plains, and cast deeper shadows, so must the actor dwell upon certain salient points, give prominence to certain characteristic pictures, and exaggerate the perspective, so to speak, even as the scene-painter, in his department, crowds miles into inches. Mr. Bandmann does all this, but never loses sight of nature. His is the rare and difficult *ars celare artem*, and so far as his performance of *Narcisse* goes, we do not hesitate to rank him as a really great actor, who has triumphantly achieved a most difficult task—that of bending his Teutonic tongue successfully round our diaphanous vowels, our hissing linguals and unruly consonants."

"Cupid, or Two Strings to a Beau."

This burlesque was produced at the Royalty, London, April 26. It is a mythological burlesque, and is in five scenes. The first shows the "Summit of Mt. Olympus," in the clouds. Above the head of Jupiter, King of gods and men, stands Cronos marking the time, and the mighty one, as may be guessed, is surrounded by a host of Celestials whose names would almost exhaust the list of a classical dictionary. Master Cupid is out roaming, but gets home just in time, as he puts it, "to save his bacon." He has been engaged in amorous business, and more of the same sort now demands his attention. Mercury, who has some of the characteristics of Mephistopheles, has discovered in Psyche, a lady who is to be him a Marguerite, with Cupid as Faust. The author of the piece would have its patrons believe that the version of the story of Cupid and Psyche, upon which his extravaganza is founded, is not usually that accepted by classical scholars, but one which some half-dozen years ago was discovered in an old black-letter volume, belonging to the library of the Archi-Episcopal Palace of Aschaffenburg, in Bavaria. "The writer, presumably a monk, had apparently blended the mythological legend with that of Faust, not merely for the purpose of romance, but also with the object of proving the affinity which existed between the Volks-Lieder of the ancients and those of more modern nations."

"The main outline of this fanciful tale," says the writer, who prefers to remain unknown, "has been followed in Cupid; or, Two Strings to a Beau." And now we may take up again the thread of our story. Mercury not only tells Cupid of Psyche's charms, but shows her photograph. This decides matters, and Medon, Cupid's valet, being summoned, away they go, Jupiter and his followers rushing in at the moment, bearing lighted candles and indulging in chorus and dance. The second scene introduces us to the Daffodil valley in Arcadia. The picturesquely-dressed inhabitants are indulging in a very pretty chorus, and presently Psyche, who finds that her matrimonial prospects are not altogether satisfactory—neither old Strephon nor young Dammon being to her taste—breaks forth with the song "I'm a Timid Young Maiden." She quarrels with Dammon, snubs Strephon, and is then discovered asleep by Cupid, who on her awakening has no difficulty in winning her love, for she has been pricked by that dart which Mercury has borrowed as a reward for the introduction. Mercury has further fun by means of the weapon, applying it to Psyche's sisters, Chloë and Daphne, and telling them they shall fall desperately in love with the first man they see. Old Strephon happens to be that man, and to his great surprise he finds himself subject to the caresses of the amorous daisies. The third scene—a "front" one—represents the road to Athens. The valet and Strephon's poodle, Cerberus, having gone through sundry pantomimic tricks, Cupid, Psyche, Mercury and Medon stand in a row and sing in turn verses touching on some of the political questions of the day, and having the refrain "And so say all of us."

By this it will be understood that the Olympians and the Arcadians are not above taking a leaf from the book of an English music-hall vocalist named Arthur Roberts. When they have gone on their way there comes Strephon in pursuit. This gentleman learns from the great Vance, and stays to sing, not "Come to your Martha," but "Come to your Strephon." We now proceed to "The Lotos Club," called by one of its most distinguished members, named Philander, "a swell pot-house." There is some little fear that the members will be "run in" in consequence of the late hours kept and the general revelry. The rules certainly seem a little lax, as will be readily believed when we state that the swell members and their military guests are presently joined by the pretty young girls who have escaped from the Academy, presided over by a certain lady rejoicing in the name of Sophonisba. The police are suddenly brought in by Mercury, and then there is a sudden change to *Minerva Academy*, a change so skillfully arranged—the scene turning, as it were, a complete somersault—that on the first night there was a persistent call, which brought the scenic-artist to the footlights.

Very pretty, indeed, do the schoolgirls look in their "poke" bonnets. A schoolmistress with notions of strict propriety would, perhaps, suggest a lengthening of their tracks; but we suppose we must not find fault with Arcadian simplicity. The "young ladies" are singing very tunelessly the old arithmetical rhymes which set forth, among other things, that multiplication is vexation, that the "rule of three" is a puzzle beyond solution, and that "practice" points in the direction of Hamwell or Colney Hatch. Their swish sweethearts, who have contrived to secure admittance in the garb of beggars, throw off their disguises and join the pupils in the wild cancan dance, borrowed for the occasion from Chilperne. Then Psyche is brought back. Cupid comes to claim her, Jupiter descends to give his consent to their love-making, and the next thing to descend is the curtain.

There is no laughter in the burlesque. There are, however, plenty of *legs*, which may be accepted by many patrons of burlesque as ample compensation. Of course, there are the usual jingling rhymes to speak—sound with little sense; the usual number of puns—good, bad and indifferent, but chiefly bad; and the usual number of "break-downs." But there is no fun. The eye will be pleased by pretty scenic pictures, by pretty faces innumerable, and by pretty dresses; and the ear will be gratified in one or two places by the music; but female charms form the strong point in the production, and upon these the management is content to rely for support. Miss Amalia was the Cupid, Marie Williams the Mercury, Kate Lawler the Psyche, Emeline Copey the Chloë, Louie Carlin the Daphne, Lilian Lancaster the Dammon, Kate Lee the Sophonisba, Alma Stanley the Philander, Charles Ashfield the Medon, Fred Irving the Jupiter, David Fisher the Strephon, and Master Handley the Cerberus.

Apropos of the French plays in London, the Parisian states that the manager has refused an offer of £400 guaranteed for each performance in Paris of the troupe which he has formed for *Les Enfants d'Edouard*, *Frou-Frou*, and *Adrienne Lecouvreur*. It is expected that a large number of Parisians will follow the company to London this season, besides the principal critics, such as MM. Sarcy, Vitu, and Lapommeraye. The French papers are unanimous in saying that such casts have never been obtained for these plays anywhere, not even in Paris.

one, and has done a mammoth business this week, the canvas being chock-full at every performance. On several evenings people were turned away by hundreds. Coup makes a feature of an Aquarium, but doesn't pretend to much in the animal line. The ring show is first-class, the Jackschy Japanese, James Melville, Katie Stokes, Mlle. Belmont, the educated Broncho horses, etc., all making up a novel and excellent programme. Frank J. Pilling is doing the press-work for his brother-in-law, and it is unnecessary to tell those who know Pilling that this department of the show is well attended to. Mr. Pilling's courtesy to the newspaper men of the city this week in nightly reserving 100 seats for their accommodation is something that should be mentioned, especially as Frank requests it.

Items: William Dell joins Katie Putnam's co. at Kenosha next week as advance agent. Where is that tent variety show that Dell and Arthur Cambridge were going to start?—Thorp and Bevins' Uncle Tom co. busted in Marshfield, Mich., 15th.—J. A. Simon an ugly little Jew, formerly associated with Dalziel, is raiding Wisconsin with a co., and his people complain they have been systematically beaten out of their salaries. Serves 'em right for going out with such a fellow.—Ella Bailey Robertson is with the Florence Herbert co., who are at Oshkosh, Wis., until 15th; thence to Waupun and Janesville, three nights each, and Racine June 1. Miss Robertson writes me that she will be the star of a comb. next season, under the management of Brooks Robertson.—Edwin Clifton's co. are still doing a good business in the North. Maude Oswald, a graduate of the circus, and who all the more on this account deserves credit, is the star, and Mr. Clifford, himself an excellent actor, divides the leading business with James H. Brown. The principal pieces are Fanchon, Uncle Tom's Cabin, Hidden Hand and Black Diamonds; and here it is only proper to commend Mr. Clifford for his honorable course in not appropriating the late copyrighted successes, a nefarious practice of about all the Western country managers.—Jumpy Jervis has bamboozled a trustful printer into publishing another of his (Jumpy's) "monthly magazines." The last one is called In Doors and Out (or, Now You See It, and Next Month You Don't) and is a sad waste of spongy paper and old type. The paper might be put to a more practical use and the type melted down. As for the stuff which Jumpy puts into the thing, I'm sure I haven't read any of it, nor am I likely to. Life is too short.—I was yesterday confronted upon the street by the person known as D. Dalziel, the manager and husband of Miss Dickie Lingard. Mr. Dalziel was excited, and I anticipated that he would proceed to batter me to pieces, as I am told he has boasted he would do upon the first convenient occasion; but Mr. Dalziel, with much wisdom, attempted nothing of the sort. He did impart to me the more or less interesting information that he could buy up a dozen such papers as The Mirror, and that if I referred again in disrespectful terms to his wife (Miss Lingard) or himself, he would remove the top of my head, by what method of procedure he, however, omitted to state. Finally Mr. Dalziel, observing that I was not badly frightened, nor did my knees knock together, became more rational and gentlemanly. Without detailing more of Mr. D's remarks, I beg to inform him through these columns that at any time he may see fit to interview me with hostile intent I shall be delighted to extend to him as cordial a welcome as the circumstances may warrant. I never run away.—Harry M. Brown is in town from away from Cincinnati, the tragedians of Kalama-zoo having discreetly closed season. Mr. Brown will probably rejoin Dalziel.—Messrs. McDonough and Fulford are informed that one J. W. Tooheys is ravaging Wisconsin with a co. supporting Louie Fuller in M'iss.

St. Louis. Rosenfeld's adaptation of a well-known German comedy, under the title of Dr. Clyde, was presented week of 10th to audiences that might be considered fair, the thermometer considered. The Paragon Comedy co. enacted the several parts with uniform excellence. Messrs. B. W. Turner, W. S. Schmitt, Fitzgerald, Misses Van Courtland and Palmer received much praise for their excellent efforts. 15th, Haverly's Mastodon Minstrels will probably return, and this will close the season.

Grand Opera House: If the thermometer was up above 100 and cyclones were booming in all directions, St. Louisians would still flock by thousands to enjoy the gems of music, song, dance and mirth as interpreted by Joe Emmet, and on Monday night, 10th, the appearance in front of the Grand Opera House indicated that there would be a packed house, and that condition of affairs has continued during the week. Certainly Joe is justified in alluding to "Missouri mud" in terms of playful endearment. Fritz in Ireland allows some change of situation and business from the old version. The chimes with orchestral accompaniment and the other new features were warmly applauded. Emmet is as handsome, graceful and taking as ever. His musical gems were applauded to the echo. The new scenery is fresh and very beautiful. In the co. are a number of St. Louis favorites, including James H. Rennie, Tillie McHenry and the youngster, Annie Rennie, who are well known here and were well received. William Carleton, Mackey and Ryan, Mattie Earle, Emily Baker, Louise Weston and all the members did their little with all the spirit their small roles afforded.

Pickwick Theatre: This elegant resort opened its doors to the amusement-going public of St. Louis for the first time evening of 13th, and the audience being one of the most fashionable gatherings of the season, the brilliant interior of the theatre was displayed to its best advantage. Everything was in the best possible shape, and the performance of Le Grande Duchess by Louis Nathals' co. was equal to any ever given in St. Louis. The cast was as follows: Le Grande Duchess, Charlotte Hutchings—a spirited and sparkling performance; Agnes Storrs Velder as Wanda—a fine and well-balanced effort; Fritz, George S. Weeks; Baron Pick, James Vincent; Prince Paul, W. Leonard, all excellent. Louis Nathals in his old character of Gen. Bonn, was very funny and one of the chief hits of the performance. The orchestra was excellent, while the large chorus was most skillfully trained and came in for a share of the applause. The opening was in every wise a success. The Chimes of Normandy is in rehearsal.

Items: John W. Norton, the universally popular manager of the Grand Opera House, left on Thursday evening for New York. The season at Pope's Theatre closed 1st. A testimonial on a large scale is being prepared by Mr. Pope's friends as a compliment to the sturdy and plucky manner in which he has "zipped" through his first season. The affair will soon take place, and on the occasion Ella Sturgis, daughter of Gen. Sturgis, U. S. A., and a leader of St. Louis young society, and said to possess beauty and talent not second to Nelson's, will appear as Juliet.—Next week, Saints and Sinners will be given at the Grand Opera House.—15th, Theodore J. Martin, assistant treasurer, a gentleman whose quiet and courteous manners have won for him the esteem of all, will receive his benefit.—Messrs. Short and Collins are making grand preparations for their Summer season at Uhrig's Cave. The rivalry between this favorite resort and the Pickwick will be warm, not to say heated.—E. E. Zimmermann, treasurer of Pope's Theatre, is mentioned in connection with the management of the Lafayette Park Theatre, which last year made a fine success during the Summer.—James H. Rennie, comedian of Joe Emmet's co., is also mentioned in connection with the establishment.

Baltimore.

Holiday Street Theatre: The return of Rice's Surprise Party was the signal for strenuous efforts on the part of the public to get good seats, and consequently the box-sheet was rapidly filled. This comb, always does well here. It is without exception the finest constellation of burlesque artists in the country. 10th, 11th and 12th, Revels was given with a splendid cast. Alice Atherton acted capably the role of St. George. This lady has not only a handsome figure, but as well a sweet and sympathetic face. She sang E. E. Rice's song, entitled "Strolling in the Woodland," very nicely. Lina Merville, as Rufus, was as sweet as ever and acted in her usual good style. The character of Isis was very prettily impersonated by Marion Elmore. Jennie Calf, as Uarda, was especially fine. She has a good voice and uses it to advantage. Willie Edouin as Calapat, a classical "mascher," was unquestionably fine beyond compare. There are few if any as good as Mr. Edouin in his particular line on the stage. George W. Howard, an exceedingly clever comedian, and one that is greatly admired here, made the most out of a small part. Mr. Howard was formerly a member of the best co. of the old Holiday Street Theatre, under the management of John T. Ford. Mr. Golden, as Scarbrand, the burlesque villain, was exceedingly good. Thursday and Friday, Horrors was put upon the boards. The extravaganza was handsomely placed upon the stage in regard to scenery, costumes, etc. Willie Edouin is pre-eminently the particular fixture, as it were, of the piece, and as Hammett Bumsteej keeps the audience in a jolly good humor. Bumsteej Bumsteej is a role suited to George W. Howard. The peculiar eccentricities of the role were clearly delineated by this gentleman. Rajah Zog, as done by H. E. Dixey, was very clever and exceedingly funny. Richard Golden, as Tragedee, contributed his share toward the success of the piece. Alice Atherton, as Prince Achmet, was very pleasing. Lina Merville, as Capt. Beaufort, and Marion Elmore, as Zaidie, by their graceful acting and good singing, were centres of attraction. Marion Singer, as La Jolie House-keeper, is a fine artist. It is rare that you hear so good a soprano voice in a burlesque co. She sings with expression and her execution and method show training of no mean character. If this lady would sing in broken English as pertains to the role, and not in excellent Saxon as she does, it would be more congenial to the character and not foreign to it, as is done now. Saturday night, Hawatha was rendered in an unexceptional style. This week, Annie Graham in Upper Crust. 24th, Benefit of J. W. Albright, on which occasion Othello will be given, with Milnes Levick as Othello and J. W. Albright as Iago.

Ford's Opera House: There has been somewhat of a decrease in the attendance during the past week, owing no doubt to the warm weather. Herne's Hearts of Oak is an excellent drama, and is given in truly grand style. Its equal will not be seen in this city for many a day. It is so charmingly acted, and the situations are so evenly and nicely placed, that it is a treat to go and see and enjoy such an artistic representation. The storm scene, firing of the rocket, rain-burst of real water, and interior mill scene, are all realistic efforts of artistic skill. This week, French's Opera co. in The Royal Middy.

Items: Frank Cushman of Haverly's Mastodon Minstrels is in this city. He is contemplating taking the road next season with a play on the style of The Tourists.—Leslie Edmunds of Gottold's late Octoroon co., S. K. Chester of Mary Anderson's co. and John M. Barron, manager Academy of Music, Charleston, S. C., are also here.—William H. Booke will have a benefit at the Holiday Street Theatre 31st. Macbeth will be given.—J. R. Spackman of Hearts of Oak co. made his first professional appearance in this city in twenty-five years on the 31.—Dan Loane, who came from Chicago about four weeks ago, and was not expected to live, is now about and getting on finely.—The genial W. H. Curley is still around.

Brooklyn.

Academy of Music: The engagement of D'Oyley Carte's Opera co. here last week, gave another illustration of the uncertainty of success that always attends upon any amusement speculation undertaken in Brooklyn. When this same troupe rendered The Pirates of Penzance in this house during the week ending March 13, the auditorium was taxed to its utmost to accommodate the throngs of people in attendance. During the latter portion of that week the prices were raised, without at all diminishing the audiences. Everything seemed to augur that if the Pirates' stay could have been extended for a second week, the business would have remained equally as good. Now, after a lapse of eight weeks, the opera is revived with the same degree of completeness that characterized its first presentation, both in the way of mounting, orchestra, chorus and cast; the latter being even improved upon by the substitution of Sallie Reber as Mabel, in lieu of Blanche Roosevelt, its original exponent; yet, strange to say, the opera was received with the utmost apathy, not a crowded house being observable throughout the entire week. If Messrs. Rice & Nummacher are not losers in consequence of last week's bad business, it is equally certain they have not been repaid for the outlay and risk assumed in their last Brooklyn speculation.

Haverly's: Annie Pixley's enactment of the title role of Bret Harte's poetic ideal caused the play of M'iss to prove both enjoyable and remunerative here last week. Miss Pixley possesses a pleasing figure, an attractive face, a well cultivated voice, and a wealth of animal spirits that causes her presence upon the stage to be a source of keen enjoyment to each and all of her auditors. But as an actress, and when looked at from a purely critical standpoint, Miss Pixley must take a secondary position when compared to Katie Mayhew in the same role.

The version of M'iss used by Miss Mayhew is to our mind far superior to the one enacted by this organization. Miss Pixley's support is commendable, and the whole production, taken in its entirety, would scarce admit of any apparent improvement. This week, The Royal Middy is promised for presentation, in identically the same manner as seen at Daly's Theatre, New York, during the past winter.

Novelty: Variety business was enjoyed with a keen relish as given by the fine traveling troupe of Tony Pastor here last week. In the absence of such a strong counter-attraction as the Baby Elephant, pitted against them when at the Park week before last, we opine that the monetary receipts of the Eastern District must have proven far more satisfactory to Tony than when he held forth in the immediate vicinity of our City Hall. This week the San Francisco Minstrels are giving us a taste of burnt-cork whimsicalities.

Park: Mr. Shannon's comedy of Golden Game, mention of which is here omitted on account of its exhaustive review in another column of THE MIRROR, is this week succeeded by a section of Augustin Daly's troupe in An Arabian Night, previously seen at Haverly's during the week ending Feb. 21. Hyde & Behman's: J. J. McCloskey's drama of Nuggets was the leading feature of last week's performance. The play was preceded by a brief olio of ordinary merit, introducing John and Lea Peasley, Goldie Steele and Sallie St. Clair, Kearney and Powers and Bernard McCreddie. J. Z. Little and Mrs. W. G. Jones sustained the two leading characters in Nuggets in a manner deserving of commendation. Mr. McCloskey's play has some meritorious features, which if elaborated and presented in a theatre like the Union Square, would undoubtedly attract much attention.

Items: Mrs. Scott-Siddons, assisted by the Swedish Ladies' Quartet, will give an entertainment at the Academy of Music this (Thursday) evening.—The Olympic Theatre is closed. Its reopening is promised for May 24.—Fanny Herring has returned to Hyde & Behman's establishment.—Col. Sinn has decided to retain the Park for another season.—The alteration of the Brooklyn Opera House for business purposes has come to a standstill.

Philadelphia.

Walnut: Rice's Surprise Party began a two weeks' engagement, appearing in Horrors, before an overflowing house. This engagement closes a very successful season of forty weeks. 20th, Manager Goodwin receives a grand benefit, matinee and evening, on which occasion a great bill is offered and many stars have volunteered.

Park: Harrigan and Hart produced their great New York hit, Mulligan Guards' Surprise, before a fair audience. Mr. Harrigan did not appear on the opening night, but his place was so expertly filled that it is doubtful if the audience could distinguish the substitute from the original. A short variety entertainment of the first order preceded the piece. 24th, Charlotte Thompson.

Arch: All the Rage, which has drawn excellent audiences, has entered upon its second week with renewed success. 25th, Annie Graham. Mrs. Drew, the manageress, has been tendered a benefit for June 7.

Chestnut: Second week of My Son-in-Law, which is drawing fairly. 21st, benefit of the author, Leonard Grover. 24th, J. B. Polk.

Wood's: Louise Sylvester commenced an engagement on Monday, appearing in The Little Detective, before a fair audience. At the matinee Lillie Hinton performs in Fanchon.

New National: Charley Howard, Moore and Lessinger, Frank Lewis, Bryant and Smith, Dooley and Tenbroek, Harry Smith, J. M. Bradford, H. J. Campbell, Ida George, Nellie Waters and Pauline Bayer form a variety comb, which appears this week.

Grand Central: Menaley and Mackey, Morrell Bros., Carey, Lee and Devern, Charles A. Gardner, James Carlin, Dick Gorman, Lizzie Daley, Bella Clifton and George Melhotte. Miller's: R. V. Ferguson and Sallie Mason, Charles O. and Gertie Seaman, Sullivan and Blanchette, Mayo and Talbert, Josephine Shandley, Emma Hoffman and Nellie Bland. Alhambra: Frank Jones and Alice Montague and Mollie De Mar, Harry K., Blanche M. and Eddie Brennan, and Mollie Lafont.

Items: On dit, that E. A. Locke and Jennie Veannous, now playing at the Arch in All the Rage, have formed a partnership to start next season.—Broad closed on Saturday last for the season. Chestnut and Park close 29th. Walnut may remain open till July 4.—An injunction was issued out of our Court of Common Pleas last week at the instance of Messrs. Gilbert and Sullivan, against Theodore Bacher and William H. Bomer, music publishers of this city, for printing and selling selections from The Pirates of Penzance. The bill asks that all profits of the sales, and all copies, plates and types be awarded to the complainants.

Colorado.

DENVER.

Forrester's Opera House: The Mendelssohn Quintet Club closed a two nights' and matinee engagement to good business 11th, being one of the rarest musical treats Denver has had since the departure of Wilhelm and co. Haverly's Church Choir Pinafore returned from their mountain tour and opened for two nights and Thursday matinee. 12th they go direct to Chicago from Denver. They are followed by Jay Bial's Uncle Tom's Cabin co. for one week on their return from the mountain towns. This party seems to have completely captured the town, as they have done the largest business that Denver has seen in many a day. Their expenditure of low prices was a grand success. McAllister the Wizard will be in Denver 30th.

Walhalla Hall: 14th, Alf Burnett's Comedy co. commence a two nights' engagement and Saturday matinee. Indications for success now are good, as fun-makers do exceedingly well in Denver, and Messrs. Love, Thall & Pierce are certainly using great diligence in securing the leading troupes in the country, and being connected, as they are, with J. H. Haverly, they have uncommon facilities in that way. Under the same management Neil Burgess, in the Widow Bedott, will shortly make his first appearance to a Denver audience.

Palace Theatre: This week's arrivals are Donnelly and Drew, Irish specialty performers, and Frank Huber, eccentric comedian. Departure: Annie Braddon to Leadville. Harry Montague's new burlesque, Naughty Girls, is filling this house to overflowing every night. Mr. Chase can hardly find a better man as director of his amusement enterprises than Mr. Montague.

Academy of Music: 15th, under the name of "The Academy of Music," the Adelphi Theatre will reopen, with Ed Silk as general manager, and Charles Thompson stage manager. The co. will consist of the following

well-known specialty people and general comedians: Mulligan and Morris, Sam Deuri, Barney Fagan and Lizzie Mulvey, Fred Roberts, Billy Devere, Mick Hughes, Maggie Foster, Jennie White, Ida Morris, Mollie Thompson, Nellie McCormick, Viola Hewitt, Adah Vandetta, Fannie King, Minnie Bowers and Leona Sunfield. With this list of people they are bound to do well.

Items: Costello & Co.'s Circus commence the season of 1880 at Denver 10th, to continue four days, with the following co.: Helen Loyal, equestrienne; Ferdinand Sisters, gymnasts; Fanny Morgan, equestrienne; Jessie Wamboldt, slack-wire; Wash Antonio, tumbler; Master Watrigan, globe and barrel performer; the Helmrich team, acrobats; Prof. Ingalls and children, Leach and Devine, acrobats; Signor Jose Gomez, athlete; Mr. Neilson, jester; Dave Costello, equestrian; Watson and Levanon, horizontal bar performers; Leon Samuels, gymnast; Mr. Durand, hurdle rider; Mr. Williams, equestrian; Harry Long, leaper, and Dan Costello, champion jester; T. V. Day, manager; C. Pell, advance agent, and William Devere, press agent. The music will be furnished by Prof. C. A. Jones' silver cornet band. As this is the first circus that ever flitted out in Colorado, it certainly will have a splendid future here.—Henrietta Moore will give a series of readings in Denver shortly. Dates not yet known.

Connecticut.

HARTFORD.

Roberts' Opera House: On Tuesday evening Lotta appeared to a good audience, in the character of Musette. We understand she made a very successful tour of the N. E. circuit, under C. H. Smith. Mr. S. has John T. Raymond on his hands this week, but gives Hartford the go-by. He will bring Boston Ideal co. here 26th. On Wednesday evening Miss Mary Beeman was the recipient of a complimentary benefit. Miss Beeman is a young artist whose performances on the violin have been long considered wonderful in these parts, and who has always been ready to contribute her services for any charitable or other benefit performance. The result was that she had as fine a list of volunteers from among our local professional musicians as could be selected. The concert was enjoyable, and was well attended. Mr. H. W. Hatfield, as manager, did himself credit, as well as by a fair rendering of the number he assumed. But one of the city papers had the courage to remind Miss Beeman, in their notices of the affair, that she was leaving us for study in New York, and that we should expect much of her in the way of improvement ere she came back. The others would lead both the artist and the readers to suppose that she had possessed and fairly outgrown Paganini's cloak. Such fulsome praise and false flattery is ruinous to young artists, and the local press is nine times out of ten responsible for the after failures of those who, with proper training, would have made first-class artists. Miss Beeman, we are happy to say, appreciates her position, and though to-day a good player, is seeking the best instruction attainable in this country.

New National: Business light, show ditto. The fatigues of a season's work showed plainly in the drama, as every one, even the dogs, were tired out. Departures: Minnie Oscar Gray, W. T. Tephens and their dogs, to Magnolia, Md., to lay off for the Summer; Alice Bateman, who is doing a single tour this season, to Newark; Nellie Gernon remains in this city for a week's rest. This week this theatre will be run by comb. of the people working last week, joined by Fred Warren and Moran and Duane, and will give a first-class show.

Coe's Opera House: Manager Coe received a rousing benefit from Lotta last week. Standing room only was verified to the letter. 22d is held for Rice's Evangeline comb. They may expect big business.

District of Columbia.

WASHINGTON.

National Theatre: Annie Graham and co. in Upper Crust, to slim houses, last week. Monday night, Mr. Kinsley's benefit, was the best. Upper Crust may be a great success in London. It was not so here. I have seldom seen a fairly good co. struggle with anything so stupid. This week, Abbey's Humpty Dumpty and Spanish Students.

Ford's Opera House: The Royal Middy, with Blanche Chapman as Fanchette, drew very well. Miss Chapman will probably continue with the co. to close of season. Henrietta Semmich, the Queen, sprained her ankle very severely, on Thursday, but bravely continued in the role, though very evidently suffering much. This week, Herne's Hearts of Oak. Monday night, benefit of H. Clay Ford. Capt. Paul Boyton, who has been giving exhibitions in the Potomac, will appear in his life-saving suit in the shipwreck scene. Real water and a sure-enough baby.

Lincoln Hall: Pinafore by fire co., Miss Eva Mills as Josephine, 18th.

Theatre Comique: Opens Summer season this week. The Paris Folly co. and other attractions.

Arlington Mills: Saroni's Female Minstrels and Novelty co. Next week, New York Novelty co.

Odd Fellows' Hall: This week, Blind Tom.

Items: The Courtney and Haman boat race 19th, and the running races at the National Fair grounds 18th, 19th and 20th, will fill the theatres. The city is filling rapidly with strangers.—Juliet Corson continues lessons in cooking this week at Congregational Church.

Illinois.

BLOOMINGTON.

Opera House: Anna Dickinson, 7th, reading her new drama, Aurelian, to a fair and appreciative audience. 15th, Bloomington's favorite prima-donna, Marie Litta, in her concert, assisted by some of the best musical talent of the country—Mme. Rive-King's Concert co.—to a large and fashionable audience. The entertainment comprised some of the finest selections from the most noted composers of concert and opera music. In her new Litta can rest assured that her reception will always be worthy of the esteem in which she is held, not only as an artist but as an estimable lady.

Durley Hall: Pat Rooney, 11th, to rather light house. The programme was a good one. 12th, Collier's Celebrated Case, to light business. The play was well presented, the support being exceptionally good, giving entire satisfaction to those who were so fortunate as to be present. 13th, Barlow, Wilson, Primrose and West's Minstrels, to a large house. Their performance was one of the best of the season. Booked: Joe Emmet, 19th.

Rock Island.

Harper's Theatre: A very small house witnessed Pinafore, as presented by Haver-

ly's Juvenile co. 11th. Collier's Celebrated Case co. appeared to fair house 14th. Nip and Tuck, with Harry Webber and low prices (50 and 35 cents), will capture a full house 15th. The Little Concert co. will appear this month, date not fixed. Barrett 27th. J. Kall's Uncle Tom co. 29th. Haverly's Widow Bedott co. June 8.

ROCKFORD.
The Mitchell Pleasure Party 6th, in Our Goblins, to a good house. They gave a splendid performance. Bruno, late of the Tourists, is a great addition to the co., which is now equal to any on the road. Haverly cancelled 11th, changing his route.

AURORA.
10th, Anna Dickinson, to very small house. Coming: 17th, John Dillon in Bumps.

Indiana.
INDIANAPOLIS.

Dickson's Grand Opera House: Jarrett & Rice's Fun on the Bristol comb, met with a most successful engagement of four nights and matinee, opening 12th to an overcrowded house. The party met with similar audiences throughout the balance of the week. Fun on the Bristol is one of Rice's best productions. Its farcical situations, music and mirth-provoking features present an enjoyable entertainment. The success no doubt of this musical comedy-oddy is due to the artists who represent the various personnel of the cast. Each is well adapted to his or her part, and an improvement to better the cast would be an impossibility.

The Captain Gawberry of Henry Saville, Tom Cranberry of Frank Tanchell, and Count Menaggio of Mark Smith were excellently handled. The Corporal Sparks of Myron Calice was one of the best features of the cast, and his singing was exceptionally fine. Mr. Calice possesses a tenor voice of good compass, controlling the lower notes with as much ease and harmony as those of the higher scale. His careful acting, without the slightest tendency to excess, and splendid voice were appreciated and well received. Billy Courtright as Jerry Thompson met with an ovation that could not otherwise than have made Mr. Courtright feel the high esteem with which he is held by the amusement public of this city. He seemed in excellent spirits, and from the beginning to the end was the centre-piece of attraction. The success of drawing crowded houses is principally due to Mr. Courtright, who is the favorite Ethiopian comedian of the stage. The same may be said of John F. Sheridan as an Irish manipulator of "brogue." Mr. Sheridan is an Irish comedian of force. The feminine portion of the cast is far above the average. Alecia Jourdan and Agnes Hallcock are sprightly and cunning, and possess talents that cannot otherwise than please the most fastidious.

The Bella of May Fiske is a clever piece of character acting. Miss Fiske possesses the soprano voice of the party, and although receiving less notice from the press than the balance, is truly the only one of the female members of the co. who really possesses a talent to convince an audience of a cultivated voice. The party closed 15th, and left for Cincinnati, where the season will close 22d, for ten weeks. Mr. Jarrett informed THE MIRROR representative that no changes would take place in the party for next season.

Items: Booked, Frank Mayo, Park Theatre, 17th and 18th, in Davy Crockett; Joe Emmet, Grand Opera House, 20th, 21st and 22d, in Fritz.—The Merriam Sisters gave one of their charming musical entertainments at Masonic Hall 14th, to a fair house. The programme was varied and elaste. These young ladies are musical prodigies.—Turner & Felton, formerly of Crane's Garden Theatre, will shortly take the management of the dramatic department of Gilmore's Garden.

KOKOMO.
Bartley Campbell's co. 7th, to poor business, in Galley Slave. Maude Granger was ill and Estelle Mortimer assumed her part, playing it so well that the deception was not detected. At the close of the second act she was called before the curtain amid long-continued applause. Signora Majeroni, Frank Evans, J. J. Sullivan and T. H. Burns were excellent. Mitchell's Pleasure Party will come 24th, in Our Goblins. The co. is highly spoken of by the press of the country.

Items: When THE MIRROR representative entered the Opera House on the evening of the 7th he was informed by the doorkeeper of the Bartley Campbell Galley Slave co. that he ought to be arrested. Not having done anything of a criminal nature other than having been in company with the dramatic house correspondent, he was at a loss to account for the gentleman's strange language.—Charles H. Havens ("Will P. Dane") of this city left on the 9th to join the Celia Crisp co. at Paducah, Ky.—Companies visiting Kokomo will do well to keep the price of admission down to the regular rate. The dollar racket does not take with the amusement-going people here.

COLUMBUS.
Germania Hall: Billy McAllister's Minstrels, or what was left of them, showed to a good house 10th.

Third Street Varieties: Good business all week. Change of faces next week. Among the favorites this week were Stella and little Minnie Bertram, Stella Morton, Frank Morton and Bert Stowe.

Items: Col. Heyward's Hippodrome and Circus 24th. For route see dates ahead.—Sorelle Pearson, manager and treasurer Billy McAllister's Minstrels, absconded here, taking all the funds with him and leaving the troupe in a bad fix, compelling it to disband. Charlie Schiefel, banjoist; Beedle and Williams, vocalists, are still here. A benefit was given them 14th.

VINCENNES.
City Hall: 12th, Cinderella was produced by colored talent for benefit of church to good house. Performance only fair. Col. Haywood's Circus was to have been billed for the 17th, but he gave us the go-by, and goes to Washington, Ind., instead. No advance agent has been here since contract was made for billing. Green's Opera House, I have been informed, will undergo some remodeling this vacation. Something very needful.

RICHMOND.
Grand Opera House: Col. Ingersoll returned 11th, delivering his latest theme, "What Shall We Do to be Saved," to a large and enthusiastic audience.

Items: Pixley and Grannis gave their Drawing-Room concert 12th.—Hon. Schuyler Colfax lectures 17th.—Col. Ingersoll spoke very approvingly of THE MIRROR. May Fiske is negotiating for dates.—Richmond will be largely represented at the Cincinnati Musical Festival.

CRAWFORDVILLE.
Opera House: Lawrence Barrett in Richelieu, played to the largest house of the season 11th. The amount taken in was \$350.

Item: Marks and Lynton's Circus, after a delay of ten days, will take the road again

17th, traveling by wagon; their first stand will be Waveland, Ind., 17th. Miles' Juvenile troupe is coming, but no date given yet.

TERRE HAUTE.
Opera House: Lawrence Barrett in W. D. Howells' great play, Yorick's Love, to a full house and appreciative audience. The acting of Mr. Barrett was excellent and the support was all that could be desired.

LAFAYETTE.
Celebrated Case, 11th, to a very small house. Burlew, Wilson, Primrose and West, 14th, to fair house. Cincinnati, 17th, week. Nothing billed.

IOWA.
KEOKUK.

18th, the Little-Rive-King Grand Concert co. J. M. Burke, agent of the Mitchell Pleasure Party, was in town 13th. The boom has struck Keokuk at last. It comes in the shape of an elegant new opera house, costing \$30,000, and to be first-class in every respect. It will probably be situated not very far from the present opera house. It will be two stories in height; the lower story will be above the ground, and to be used for banquet and like purposes. The opera house proper will be in the upper story, which will be high, roomy, and airy. It will seat about 1,200, and will be fitted up with all the modern improvements and appliances, with balconies, cushioned seats, proscenium boxes, elegant chandeliers and finely frescoed walls and ceiling. Our citizens are fully determined to have it, and then we shall be somewhat ahead of our sister cities—as they started the same kind of a boom, but allowed it to die out.

DUBUQUE.
Opera House: Haverly's Premium Minstrels 10th, to a large audience. The only minstrel co. since last season. Robson and Crane in their laughable comedy, Our Bachelors, came 11th, to a large and enthusiastic audience. Those little favorites, Haverly's Juveniles, in Pinafore 12th, to a good house. This is their second visit. Billed: A Celebrated Case, by Collier's Union Square comb, 15th; Harry Webber in the comedy of Nip and Tuck 23d. Booked: Lawrence Barrett 29th; Pirates of Penzance June 29.

COUNCIL BLUFFS.
Webb's Minstrels 13th, to poor business. They appear again to-night (14th). Billy Diamond, the boss minstrel, will join the co. The troupe appears at Omaha 15th, for one week, and then goes to Denver, Col. Booked: Mendelssohn Quintet Club; 18th, Lawrence Barrett (E. E. Kidder as manager), 21st; McAllister, magician, 24th; Widow Bedott (Neil Burgess) June 12; Tony Denier, 14th; D'Oyly Carte's Pirates of Penzance, 22d.

CEPAA RAPIDS.
Opera House: Mitchell's Pleasure Party in Gill's Goblins came 8th to only fair business. They were deserving of much better success. The party have greatly improved under the present management. Nothing booked to date.

DAVENPORT.
Burtis' Opera House: Haverly's Juvenile Pinafore co. 10th. The Corporal of George Bruening was immense, and was certainly the best piece of juvenile acting ever given on the Davenport stage.

Kansas.
LEAVENWORTH.

New Opera House: Prof. Andress, with his troupe of educated birds, gave his delightful entertainments 5th, 6th and 8th, to poor business. Manager T. Roscoe of this house received a grand complimentary benefit as a token of respect and esteem. The house was filled and every one pleased. The grand opera, The Admiral's Daughter, was given by home talent. Coming: Lawrence Barrett, in Richelieu, 18th; Widow Bedott co. June 15; Pirates of Penzance 16th.

Kentucky.
LOUISVILLE.

Macaulay's: The Dickie Lingard comb., in Oaken Hearts, were billed heavily for week of 10th, but did not put in an appearance. This caused notices to be put in our local papers, announcing that owing to their great success in Chicago, they would not appear here until week of 17th, which date they canceled without taking the trouble to send any excuse, causing serious inconvenience to Manager Macaulay.

Library Hall: Booked—19th and 20th, the Jubilee Singers of Fiske University, Nashville.

Knickerbocker: The show given this week was not up to the usual standard. It would be an utter impossibility for a variety manager to give a good performance every week, although Manager Borden does his utmost to secure the best talent in the business, but gets sadly taken in occasionally by the highly recommended and would-be artists whom he has never seen, as was the case this week with several of his specialties whose names I do not wish to advertise by mentioning. The most noteworthy features on the programme were: Trudell and Rowen in their act of playing the bones and dancing a clog at the same time, which is quite a novelty; Mons. and Mme. Tissot in their living automaton were quite a mystery to the audience; Little Rosebud in her neat and beautiful songs and dances, whose perfect imitations of that illustrious Italian statesman, Patrick Rooney, Esq., were excellent and won for her several recalls. The new features for week of 17th are Andy McKee, John F. Byrne, Clark and Edwards, Wells and Sylvano, Smith and Ohlmer, Reynolds and DeVaney and Emma LaMause.

Metropolitan: Extra good attendance has been the rule at this house during the past week. The olio was one of the poorest given, it being lighter than the gentle zephyrs that blow over the western hill-tops in July, although there were a few redeeming features in the wreck, which were the Glenn Sisters, Carrie and Emma, in operatic selections, Ella Edna in a number of new songs, which were a novelty in the serio-comic line, and Dan Powers, a very clever and popular comedian. The performance concluded with the moral drama (as Morrissey calls it) entitled On the Sly, in which J. J. Riley and Lizzie Smith acted the leading roles, assisted by that prince of fun contributors, John Morrissey, who, as Lawyer Slick, kept the audience in convulsions. New faces opening week of 17th: The Grays, Will and Frankie, Fanny Chaplain, Kosure and Lamond, May Canola, Crawford Brothers. Retained by popular demand: Ella Edna and J. J. Riley and Lizzie Smith in their moral drama, The College Girls, supported by "Whallen's" stock co., who have a standing engagement, which will only be canceled when Gabriel blows his trumpet or the TEAM FAN blows them out the back door.

Items: The theatrical season in Louisville is fast drawing to a close, and as warm weather and indoor amusements do not go well together, we are of the opinion that the closing of our theatres for a few short

months will not be regretted much. The season has been a great success as far as the legitimate is concerned, also the variety. Next season promises to be the most eventful one in the history of Louisville amusements. There will be two combination and three variety houses in full blast most of the time, and it will be up and tuck between the managers as to which one will hold out the longest. The one who is enterprising and wise enough to secure the best attractions will reap the harvest, while the others will be obliged to stand by and grow lean.—The Nonsensical Four, who were billed as such at the "Kaick" this week, were rightly named, as they do the most nonsensical act on the variety stage. N. G. is the popular opinion. Managers, take warning.—Billy Robinson's benefit came off at the Standard Theatre the 12th, and was a great success financially. Billy leaves town with colors flying, out of debt, and pockets well lined.—Manager Whallen has kindly tendered the use of his theatre to the officers of the Confederate Widows and Orphans' Home for a benefit to be given in the near future.—James Edwards passed through this city en route to Vicksburg, where he will open a Summer theatre. The troupe that is with him is composed of the following: J. W. McAndrews and wife, Charles Reese and wife, and Mrs. Edwards.—Davis' Theatre (late the Standard) will be run next season by Mr. Davis himself, the proprietor of the house, and one of our wealthiest citizens, who will engage a manager for that purpose. He will fit up the Jefferson street side with one of the most elegant beer gardens in the West, and put \$3,000 into the theatre. This house has the very best situation, and is the finest fitted one in the city, and should be, as it no doubt will be if managed properly, the most popular of all our variety resorts.—Col. Nunez's new play, Saints and Sinners, is booked at Macaulay's week of the 24th.—The Metropolitan will close for the Summer in four weeks, during which time it will be reconstructed. The Knickerbocker will run all Summer. First-class artists desiring engagements take notice.—John Morrissey, stage manager of the "Met," has been converted, and has joined the Bible class of St. Paul's Church. This accounts for the biblical phrases used on his bills and programmes, which have become quite frequent of late. We always were of the opinion that John would come to a good end before he had been with Manager Whallen many months, and we were not disappointed. J. H. W., it is your turn next. Go ye and do likewise ere it is too late.

LEXINGTON.
Opera House: Has been closed for the past week. Any good attraction would have done big business, as the races are in progress and the city crowded with strangers. Theodore Tilton lectures 28th. Subject, "Heartsease." Payson's Opera troupe returns at an early date, playing on a certainty for Manager Marsh's benefit. The merits of this excellent little co. and Mr. Marsh's popularity will certainly crowd the house.

Item: A great many of the profession are in the city attending the races, among whom we note Billy Connors, Ada Webb and Manager Bob Miles.

OWENSBORO.
Mendelssohn Hall: The sale of seats promise Payson's Opera co., which appears 19th, a fair house.

Grand Opera House: This magnificent temple of amusement will be opened 24th, under John T. Ford's management. We predict a crowded house.

Item: R. J. Toomey and assistants, having finished the scenery for the New Opera House, will leave for St. Louis in a few days. They are first-class artists.

Maine.
PORTLAND.

Theatre: 12th, Haverly's Colored Minstrels gave a fine entertainment to a large audience. The selections in the olio were particularly good, and the sketch, entitled Recruits for Gilmore, was one of the best ever given here. The ballads by Wallace King were well received. Masters Sykes and Woodson as the Two Piccaninies were very clever, and the Bohee Brothers are fine singers and graceful dancers. I would not forget to say a good word for Haverly's Brass Band; it was a very fine one. 15th, Lotta in Zip, to a packed house. The advance sale of seats for Lotta was something hitherto unknown here. The seats were put on sale 10th, and by noon all were sold. Outside they were at a premium. Lotta's songs and dances with Marble, and her banjo specialties, were very fine. Of the co. Messrs. Marble and Anderson were especially good. Booked: June 2, 3, Rice's Evangeline co.; 4th, 5th, All the Rage.

City Hall: 15th, The Ideal Uncle Tom's Cabin co. gave two performances, to large matinee and good evening. The co. is a strong one, and comprises the celebrated Hye Sisters and Sam Lucas. The Topsy of Louise E. Hyer is particularly good. The feature of their performance is that all the colored parts are taken by colored people, and the white parts by white. The party go on to Montreal by a special car.

Items: The Ideal Opera co. will produce The Sorcerer at City Hall 24th. Boccaccio will not be brought out here until Autumn.—Augustin Daly's two co., The Arabian Night and The Royal Middy, will each play a week on the Eastern Circuit, under management of Charles H. Thayer, who with his usual enterprise has already secured for the coming season: Mme. Modjeska, George S. Knight, Aldrich and Parsloe, Ada Cavenish, Minnie Palmer, Joseph Jefferson, John McCullough, Oliver Doud Byron, all of M. B. Leavitt's attractions, and two European novelties.

BIDDEFORD.
City Hall: Haverly's Colored Minstrels, 11th, to a large and appreciative audience. Rice's Evangeline canceled date.

Massachusetts.
BOLYHOKE.

Opera House: Maggie Mitchell 10th, in Little Barefoot, to fair business. John T. Raymond 13th, as Col. Sellers, to rather light house. Alfie Weaver created an impression as Laura Hawkins, which brought her before the curtain after the fourth act. The only attraction this week is Lotta in Zip 21st. A full house is certain.

Items: During Maggie Mitchell's performance Deputy Sheriff Lewis of Springfield arrested her husband, Henry T. Paddock, on a meane process on behalf of one Alexander Allen, who held a judgment amounting to \$2,100, assigned to him by Alexander Calhoun of Hartford, Conn., who obtained it in 1875. The facts in the case seem to be that in 1875 Calhoun laid out a seven weeks' route for the Mitchell co., and for this he claimed 50 per cent. of the gross receipts. Paddock refused to allow it, and Calhoun judgment for about 10 per cent. Maggie Mitchell and the co. continued on the route East last Tuesday, but Paddock was com-

pelled to stay here in charge of a deputy, and the case was tried before a local judge. The trial lasted from Wednesday afternoon till Friday evening, when Paddock was allowed to take the poor debtors' oath and was discharged. The Judge ruled that Maggie Mitchell earned and owned her own property, and that her husband was simply an employee working for a salary.—Col. Sellers' also came near getting into limbo on Thursday night. Deputy Sheriff Wright of Northampton served a writ upon Chase Brothers for \$500, or whatever amount they had belonging to John T. Raymond. This writ was served at the instance of a Pittsburg woman, who played with Raymond fifteen years ago. The writ availed nothing, as the receipts of the house belonged to C. H. Smith of Fall River, who is playing Raymond over the New England circuit, and the local managers turned over the money to his agent.

SALEM.
Mechanic Hall: The new play, Mother and Daughter, which is understood to be one version of Forget-Me-Not, was presented here May 11 by an excellent co., under John Stetson's management. Marie Prescott appeared as Emile de Melville, which is considered the "star" part in the piece, and it was the second performance of the piece on any stage. The rest of the cast is as follows: Fernand Clary, Louis James; Gen. de Melville, Frank Weston; Bernard de Brenneville, Walter Lemox; Dr. Lamotte, Louis J. Mestayer; Alfred Michaud, Frank G. Cotter; Joseph, J. V. Arlington; Pauline de Melville, Marie Wainwright; Marguerite, Mrs. D. B. Van Derren; Manette, Alice Tuttle; Napoleon, Little Zoe Tuttle. Miss Prescott made a success in her part, although the character is one which does not call out the sympathy of the audience. The rest of the cast was uniformly good. Lotta is billed to play Musette here the 18th.

Andrews & Johnson had engaged the Rice Evangeline co. for June 10, but the engagement is off. Haverly's Colored Georgia Minstrels are booked by the same managers for some date in the middle of June. Cooper & Bailey's Circus will make a stand here about June 15, and no other entertainment will do well here for a fortnight either side of that date.

The Willows: This summer resort has the iron Siege of Paris Building from Boston erected there, and variety entertainments will be given shortly. Bennett's Juvenile Pinafore co. will put in a week here.

SPRINGFIELD.
Woolson Morse's School received its first presentation 11th and 12th. The opera is founded on Robertson's play of the same name. The opera contains many pleasing airs, and with a few changes will probably prove a taking piece. E. E. Rice was in town 11th, and I understand made an offer to produce the opera. Harry Wood and Ned West of the Theatre Comique had a packed house at their benefit 15th. Lotta is assured of a large house 23d, as the seats have sold finely. Rice's Evangeline 29th. All the Rage June 1. Harrigan and Hart comb. 14th.

Items: Georgia Tyler of Galley Slave comb. was in town last week visiting her mother and sister.—Cooper, Bailey & Co.'s Circus comes 21st.

TAUNTON.
Music Hall: Maggie Mitchell, under the management of A. S. Anthony, came 11th, in Little Barefoot, to a large and fashionable audience. Her support, excepting Wm. Harris and McClannin, was only fair. Bray, Wambold & Ellis' Dime Show opened 12th, to large houses all week. They give the best variety show that has been given here this season. Byron and Wilson in their high kicking and acrobatic songs and dances are first-class. Pell and Lewis (two Taunton boys) in their Hottentot Musketeers and burlesque glove-fight are fine.

Item: Howe's Great London Circus comes June 8.

LOWELL.
Music Hall: 8th, Haverly's Georgia Minstrels gave an excellent entertainment to a full house. 13th, Mother and Daughter, by the Boston Globe Theatre co., to a small house. Marie Prescott carried the burden of the piece on her shoulders, and was ably supported by Louis James, Frank Weston, Marie Wainwright and Little Zoe Tuttle. 19th, Gus Williams in Our German Senator, 22d, Boston Museum co. in Ticket-of-Leave Man.

LYNN.
Music Hall: The only co. which has appeared here the past week was John Stetson's excellent co. in Mother and Daughter, a new play. There was a large audience, and the acting gave great satisfaction, even if the play was not fancied.

Academy of Music: The Dime Variety Show is doing well, and gives an entertainment worth the money.

HAVENHILL.
Our local manager, J. F. West, will not handle any more shows this season. The season has been a decided success. Gus Williams comes 18th, in Our German Senator.

CHELSEA.
Academy of Music: 15th, Little Corinne co. in Magic Slipper. Matinee and evening performance to good house.

MILFORD.
Lyceum Hall: The Corinne Opera troupe comes 15th.

Michigan.
DETROIT.

Whitney's Grand: Smith's Tourists had a glorious reception last Monday night, and had things pretty much to their satisfaction for the remainder of the week. They are a lively party, and make things howl when in their best mood. I mention this last point for the reason that when the house is fullest, the livelier the entertainment, but when not so many are present, they guy among themselves to a slight extent, and cut many funny portions. The male portion is much stronger than the female; in fact, the ladies do not seem to have enough draught to travel with such comedians as Mestayer, Long, Barton, Watson and Bray. Mestayer is immense, both literally as to his figure and artistically as to his talents. His Bad Man scene and "Recitite" were excellent. Nick Long is a little too much inclined to make more noise than music with his voice, although there is plenty of the latter in it. His Italian detective is the best thing he does. Barton is quiet and useful; not very brilliant, but makes himself heard when necessary. Walter Bray is a capital darkey.—"Not too much so, but just enough." His song-and-dance was very pleasing. Harry Watson is really the funniest of them all, and a decided improvement on the ordinary stage-Dutchman, who generally overdoes everything he undertakes. Watson's scene when he introduces his specialties is the most amusing of any. Carrie Swain, the latest addition, made a favorable impression.

Her singing and dancing were loudly endorsed. Ethel Lynton is passe. The more one sees her the less entertaining she is. May Livingston did fairly, and Jennette Reiffert was excellent in whatever she undertook. Compared with the Fun on Bristol party, the latter are far superior in music, while the former put more life into the comedy parts. This week they play at Buffalo. Neil Burgess, as the garrulous Widow Bedott, returns for three nights, followed for the latter half of week by Frank Mayo, whose principal support is Laura Don.

DETROIT.
Opera House: Co. "B," Pirates of Penzance, the past week, and were well received. In most particulars the performances were satisfactory, and in some very much the other way. The chorus and that part of the orchestra traveling with them are excellent. Minnie Walsh as Mabel was a disappointment, both in singing and acting. Her voice is hard and shrill, while her movements are decidedly amateurish. Mr. Gillon as General Stanley acted the part to perfection. Mr. Piau as Frederic did splendidly, while Mr. Marks, if you were not in constant fear of his breaking down by reason of his having one eye on the leader all the time, would have been satisfactory. Mr. Standish as the Police Sergeant was evidently laboring under the impression that the character ought to be burlesqued, and overdid it accordingly. Mme. Monti as Ruth sang and acted the part very well indeed, and persons who have seen others in the same role speak very highly of her, considering her interpretation the best of them all. The costumes were elegant, and the scenery was new and beautiful. This week the Pirates are at Cleveland. Future engagements at the Detroit are Carcerose's Minstrels 17th and 18th; Thursday-Bull concert 19th. The annual benefit of E. A. Hough, assistant manager, and C. A. Shaw, treasurer, of this house, occurs the 26th, and Our Goblins will constitute the bill. These gentlemen richly deserve a bumper, for two more gentlemanly and popular theatre employees can't be found anywhere. J. K. Emmet in Fritz in Ireland is to open shortly.

Items: Managers Kidder and Brooks left for New York last Friday.—J. K. Emmet is to make a three weeks' trip through the West under Joseph Brooks' management.—If a new man tries his hand at covering foolscap for your next from this city, you will know it's a case of Cincinnati festival with yours truly.

Forty Mirrors against twenty-three Dramatic News is now the record at two of the best news-stands.

GRAND RAPIDS.
Powers' Opera House: 7th and 8th, "O" co. presented the Pirates of Penzance before small but highly enthusiastic audiences. The co. is one of the largest and best that ever visited us, and should have had more encouragement. Billed: 14th and 15th, Tony Denier; 25th, Joe Emmet; 31st and June 1, Collier's Celebrated Case co.

Smith's: The main attraction at this house during the past week was a burlesque on the Pirates, which was cleverly given. The olio is good, and Manager Smith reports business as "booming."

MUSKOGON.
Opera House: C. L. Graves comb. 13th and 14th, to empty benches. J. K. Emmet 25th; Robson and Crane 26th; Collier's Union Square co. June 2.

Items: William Russell and Donald McKay are stopping at the Hofstra House, this city, for a few weeks.—Sells Bros.' Circus 24th.

KALAMAZOO.
13th, Tony Denier's Humpty Dumpty to fair business. Thorp & Huber's Uncle Tom co. billed for 17th.

Minnesota.
ST. PAUL.

Opera House: Packed nightly 6th, 7th, 8th by those kings of comedy, Robson and Crane, who presented Our Bachelors, Sharps and Flats, and the Comedy of Errors, to delighted audiences. These inimitable comedians could not have wished a more enthusiastic reception or more appreciative recognition of their talents than was tendered them by the immense audiences gathered nightly. The support is very good, embracing artists of well-known ability in the profession, whose finished acting added greatly to the success of the two stars. A. S. Lipman and Mrs. Mary Myers are old favorites in St. Paul. Robson and Crane will ever meet with a warm reception in St. Paul. Much regret was expressed at the shortness of the engagement. Prof. Anderson, in the magic and gift line, occupied the house 11th. Poor show and poor business. Haverly's New York Juvenile Pinafore co. changed dates, and will open for two nights and matinee 14th. Booked: Collier's Union Square co. 17th, 18th, 21st, 22d; Lawrence Barrett June 24, 25d.

Items: Coup's United Monster Shows encamp here on the 26th.—The agent of Sells Bros. Circus was in town looking over the ground, and found a fair prospect for a visit.—Conley's Varieties: new people—Grace Thomas, Sam Gilder, John Bennett, Dan Cooley, John Welsh and John Kelly.—Business good.—Barnum's Great Show comes in July.

MINNEAPOLIS.
Academy of Music: 14th and 15th, Rial & Draper's Uncle Tom comb. opened to fair house; good matinee 15th. The performance, while not up to other presentations of the piece given here, is yet pleasing—Sallie Partington's Topsy, Hattie Lewis' Aunt Ophelia, and Arthur Gregory's Uncle Tom being deserving of special mention. Coming: 17th and 18th, Haverly's Juvenile Opera co.; 19th and 20th, Collier's Celebrated Case co.; 21st, Anna Dickinson; 26th, Mendelssohn Quintet Club; 31st and June 1, Lawrence Barrett.

Items: Manager John Murray is still working hard on behalf of the New Opera House. It is to be hoped his efforts will meet with the success they deserve.—W. C. Coup's United Eleven Shows heavily billed for 25th.—Manager Murray has now made all arrangements and expects to start out as soon as possible, carrying a fine co., a full auxiliary corps, handsome scenery, elegant printing, etc., presenting Around the World in Eighty Days for an extended Summer season.—Grace Carthland, late leading lady and stock star of the Metropolitan, intends to visit Mt. Glenmont, Mich., where she will spend the Summer season.

Missouri.
ST. JOSEPH.

Tootle's Opera House: Closed the past week, with the exception of the event of Prof. Younger's May Party, at which time he brought out his Ballet co., which, by the way, was highly creditable. Booked: June 18 and 19, D'Oyly Carte's Pirates of Penzance. Negotiations pending with Widow Bedott. I believe I mentioned before that Lawrence Barrett would give us Richelieu 19th.

(CONTINUED ON EIGHTH PAGE.)

NEW YORK MIRROR

FOUNDED IN 1882 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

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G. W. HAMERSLEY, Publisher.

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BOCCACCIO.
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with the following distribution of characters:
GIOVANNI BOCCACCIO, a Poet.
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Loterdinghi, a Cooper—Fred Dixon.

Isabella, his wife—Marie Somerville.
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Guido—Mary Winner.

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Gindotto—Coopers—Mr. Barnes.
Ricciardo—Mr. Herwig.

Feodora—Mr. Swicard.
Nostoglio—W. A. Hudson.
Frecco, Loterdinghi's apprentice—F. Condit.

Checco, Chief of Beggars—H. Dale.
Giacometto—Miss Stein.
Tita Nana—Miss Newman.

Anselmo—J. Fischer.
Filippa—Miss Berlinger.
Violanta—Miss Buck.

People, Monks, Nuns, Soldiers, Children, &c.
Act 1—Church of Santa Maria Novella and Square in Florence. G. da Day. Act 2—View of Florence from the Casina Valeria—House of Lambertuccio and Loterdinghi. Act 3—Gardens and Palace of the Duke of Tuscany.

The costumes for the opera were designed from the well-known painting of "Dante in Exile" and other historical works. The augmented Orchestra has been expressly selected by Mr. H. Tinsington, Musical Director of the theatre.

Saturday, May 22, First Matinee of BOCCACCIO.

Booth's Theatre.
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POSITIVELY LAST WEEK OF THE FAREWELL ENGAGEMENT OF
MISS LILLIAN ADELAIDE NELSON,
the greatest living impersonator of classic heroines!!!

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AS YOU LIKE IT.

ROSALIND (only time), Miss NELSON.
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Broadway, near Thirty-first Street.

FORD & McCALL, Lessees and Managers.
ALFRED CELLIER, Conductor.
POSITIVE AND SUBSTANTIAL SUCCESS OF
THE SPECTRE KNIGHT.

with its beautiful music and novel situations,
AND LAST WEEK OF
CHARITY BEGINS AT HOME,
with its uproarious fun and jolly music.

In consequence of a previous engagement for this company to appear in Boston on May 24 the present season in New York will close with this week ending May 22, reopening Monday, October 4, 1880.

Seats may now be secured for this week.

Novelty Theatre.
8th and South 4th Sts., Brooklyn, E. D.

ONE WEEK ONLY, commencing May 17, 1880.
THE FARFAMED
BIRCH, WIMBOLD and BACKUS.
SAN FRANCISCO MINSTRELS.

Matinees Wednesday and Saturday at 2.
MONDAY, MAY 24,
MILTON NOBLES.

Unique American Melodrama,
THE PHOENIX.

Monday, May 31, positively last week of the season.

HARRIGAN AND HART.

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Lessee and Manager, Mr. HENRY E. ABBEY.

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BOARS OF LAUGHTER.

MUSIC, PATHOS AND MIRTH.
DENMAN THOMPSON.
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An entire change of Programme,
including the wonderful illusions as performed only by
HEERMANN.

THE ARABIAN DREAM,
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This marvellous defiance of natural laws has been witnessed by thousands in the United States and Europe and has been pronounced the most complete and successful illusion ever practised before the public.

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a wonder-defying Mystery, setting spiritualism at naught and evoking more surprise, astonishment and amusement than ever before known in a theatre.

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A CHILD OF THE STATE.
As the termination of the season approaches, this powerful drama, adapted by Mr. George Hovey,

INCREASES IN INTEREST AND FAVOR.
The management, therefore, respectfully suggests an early application for seats, which may be secured two weeks in advance.

To witness this, one of the Greatest Successes Ever Achieved in this theatre, and which will continue to be illustrated every evening and Saturday matinee by

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SUMMER PRICES: Admission, 50 cents.
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JOSEPH MURPHY

IN
KERRY GOW.
ACT 1—"Are you going to the races?"
ACT 2—"You'd better have the country."
ACT 3—"The horse kicked him."
ACT 4—"Doves will bring the news."

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Positively last night of the EVANGELINE in its present form in this city.

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THE PLAYERS!
HOBBIES, THE FROLIQUES!
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HOBBIES, "They come high, but we must have them."

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Extraordinary engagement of the popular young actor,
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In his great American drama of border life, entitled GRIZZLY ADAMS,
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Strictly first-class variety talent in all branches. None other accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

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THEATRE OPEN ALL THE YEAR ROUND.
Artists wishing one or two weeks, please address as above. Artists of ability and reputation will do well to apply at once for dates.

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in America.

The New York Mirror is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

To Advertisers.
It has been said that "Man wants but little here below, nor wants that little long."

Nevertheless, we call the especial attention of all the profession to the department of "Wants," that we have introduced in our advertising columns. The decline of the dramatic agency business generally has suggested this new channel for the transaction of professional affairs. Managers who want people; people who want managers; dramatists who want purchasers for their plays; purchasers who want dramas; agents

who want positions, and in fact everybody who has a dramatic want of any kind, is notified that special inducements are offered by THE NEW YORK MIRROR to advertise the same in its columns. Advertisements coming under that head will be inserted at the very low rate of ONE CENT PER WORD.

The Prospects of the Summer.

All the theatres on the west side of town, except the Madison Square, announce their last week or their last nights. It is definitely settled that the first of June will be the end of the New York season. This date will be anticipated, and at any rate will not be exceeded, by all the regular theatres throughout the country. With intervals of cool days, that only make the heat more perceptible, the Summer weather is upon us. The great seaside resorts at Coney Island, Long Branch, Rockaway Beach, Cape May and Newport, will formally open as soon as the theatrical season closes. But, worse than the warm weather and the Summer resorts, the Presidential campaign will also open at the same date, and the whole country will be interested in the excitement, the intrigues, the maneuvers, the mass-meetings and the furore that attend a great political campaign.

It used to be the rule that the theatrical season should close on the 4th of July, and open again in September. Something was gained, or, at least, nothing was lost, when the weather and the seaside resorts changed the dates, two years ago, and made the season close in June, to reopen in August. Among other good things that went out with the old stock system, along with many more evil things, was the certainty that an actor had as to the amount of his income every year. Let him secure a good engagement, and he could settle down comfortably with his family, knowing that from July to September, when it would be too hot to work, was the only time when his regular salary would not come in to keep him. Even during these dead months there were chances of snaps in Canada, which, if they did not return much profit, gave him plenty of fun, frolic, change of scene, fishing, health and paid expenses. Now Canada has come to be about as warm as Virginia, and has its regular theatres and regular season, and affords no scope for Bohemian adventure, unless upon the expensive scale—three thousand dollars a month is, we believe, the figure—to which Mr. Sothorn, Mr. Florence, and the Duke of Beaufort have accustomed us. This year, however, the Presidential election will postpone the reopening of the season beyond August. In fact, managers will be lucky if they get profitably at work before October.

What, then, are the prospects for the managers and the actors?

To those who have plenty of money the answer is easy and pleasant. Some are off to Europe. Some are retiring to Long Branch and the dozens of pretty places, more or less sequestered, where actors have bought farms, villas and cottages. Some take to the woods, like John Gilbert; others to the water, like Charles Thorne; others to the mountains, like Fanny Davenport; others to the seaside, like Mary Anderson. With a big bank account, the actor, stock or star, has only to choose among a hundred pleasant resorts, and take life genially until the public are ready for the play again. Those who can afford it should certainly make the voyage to the Old World. There is no such rest anywhere else as can be found on the ocean, and no such opportunities for study and advancement as those which England and the Continent present. Even with a comparatively small bank account, a Summer trip across could be managed, and we are glad to see that, year by year, the number of professionals who go abroad for their holiday steadily increases. But when these classes are disposed of—the classes who seek rest in Europe, and the classes who take a rest delightfully here at home—there remain the more numerous professionals who cannot afford to be idle all the Summer, and the managers who are cudgeling their brains what to depend upon for Summer attractions during the exceptionally hot weather and the exceptionally bitter political canvass.

Anybody can see that so-called regular business will not amount to anything this Summer. Already it is mere waste of money to take a theatre in order to introduce a new play or a new star to the public; and yet this is only the middle of May! What, then, will be the use of it in June or July? Some of the managers who are trying to keep their doors open tell us that people will not even condescend to accept their paper. So generally is this understood among stars and combinations, who used to be glad to pay any reasonable price to get into New York at the end of the season, that one of our oldest managers boldly advertises his theatre to rent by the week or month, not having obtained any acceptable offers through the usual private negotiations. Another manager informs us that he has decided to lock up his doors and go

to the seaside. "I don't want to lose any more money, myself," he says, "and I am not willing that anybody else should take my theatre and lose money in it." These managerial straws show which way the wind blows. There is a general disinclination to have any Summer season here this Summer, even if speculators are willing to lose money—a general feeling that it will be better for all concerned to shut up and come freshly upon the public in the Autumn. That this plan is best for the manager nobody can deny. It might be advantageously followed all through the country. Too much theatre is as deleterious as too many theatres. A month or two without amusements sharpens the public taste amazingly.

Nevertheless, this is cold comfort for the managers who are out of money and the actors who are out of work.

We believe that a very fair profit may be made during the Summer by at least a score of small companies, composed of about ten clever people each, who will get up light, bright programmes, with plenty of music, singing, dancing and jollity, and tour along the coast and out into the extreme Western towns, presenting a kind of entertainment that shall be as various as a variety show, but of a much higher grade. This style of show is always popular, and has grown in popularity recently. It can be run very cheaply, and can slip in and out of large towns and cities between the mass-meetings and the electioneering excitements, and be welcomed by the citizens as a relief from political work. It is not too heavy to fill up an evening agreeably at a watering-place, and it is amusing enough to take some of the country dollars away from the circuses. With a couple of hundred clever professionals employed in such enterprises, and working heartily with their managers in the good old spirit of camaraderie, a great burden will be lifted off of the Summer months, and everybody will get along very comfortably. There are plenty of light, musical plays to be had, already printed, in the dramatic libraries, and a little touching up here and there will make them as good as new for the Summer. Instead of lingering about the Plaza, hungering, borrowing, complaining, if professionals will take hold of this idea in the right spirit, a form of Summer industry will be developed that will turn out ultimately to be very profitable. As for next season, nobody need despair about that. It will be all right when it comes, and will bring work enough for everybody. The thing is to tide over the interval, which threatens to be longer and deadlier than usual this year on account of the political campaign—and we have pointed out one method of filling up the vacuum.

Americans in London.

Our private advice, as well as the unanimous verdict of the English press, confirm the reports of the great success of The Danites company of Americans in London. They will be able to run their play at the Sadler's Wells Theatre at least a hundred nights. At the Court Theatre Modjeska has made such a decided artistic hit in a very weak local adaptation of Camille, at the matinees, that Manager Barrett has decided to stop the run of The Banker's Daughter (there called The Old Love and the New) and give Modjeska an opportunity at the evening performances. Mr. Boucicault is overcrowding the Adelphi Theatre with another American production, The Shaughraun. The Naval Cadet (The Royal Middy) has been withdrawn at the Globe; but Mr. Bronson Howard's Hurricanes, under the title of Truth, still draws at the Criterion. Miss Genevieve Ward, another American actress, has made a furore at the Prince of Wales' Theatre with Forget-Me-Not, which the Wallack management have secured for next season. On the whole, then, America flourishes abroad, and London has acknowledged the supremacy of our plays and players.

We are glad of this, because the present successes open the way to future business. Where The Danites can succeed, My Partner will have a capital chance. If Modjeska can make a hit, Clara Morris will secure a triumph. We have not sent our best representative actors, and have plenty on hand to fill any demand that our English cousins may make. At the same time, it must not be forgotten that the real London managers and the great body of British play-goers have yet to be conquered. Mrs. Bateman, an American manageress, is the lady who has brought out The Danites. Wilson Barrett, a provincial manager, just came up to London and ready for any speculation, has given Modjeska her opening. Edgar Bruce, who learned his business in this country, has backed up Miss Ward at the Prince of Wales' Theatre. But in July, when Manager Hollingshead of the London Gaiety commences his American season with John T. Raymond, and follows it up with Mr. and Mrs. W. J. Florence, we shall be coming to close quarters with John Bull. Before it is too late to make the arrangements, we hope that Mr. Raymond and Mr. Florence will decide to

take American companies with them. The success of The Danites is due to the effect of the all-round acting, with nobody out of the picture and nobody talking another sort of English. There is a lesson in this for Raymond and Florence, if they be wise enough to take it to heart.

The Actors' Fund.

That which is only postponed is not lost, and the profession must not begin to mourn over the Actors' Fund as another good scheme gone to oblivion, because we do not see fit to push it into notoriety at present. There are plenty of benefits in preparation for very worthy objects and persons, and we have no intention of blocking the way to any of them by the benefits which will be given for the Actors' Fund. On the contrary, the Fund cannot be organized and put in practical shape until the managers have had their July meeting here, and by that time there will be no interference with anybody and nobody to interfere with the Fund. In the meantime we are carefully canvassing all the principal members of the profession, and we have not yet found a single one who was not strongly in favor of the project. All are ready to act whenever they are called upon, and the call will not be delayed when the proper opportunity arrives. We hope that, by next Christmas, the entire Fund will be in working order, and we also hope that there will be no urgent need for it before that time.

That Circuit-of-Muskegon Scheme.

The proposed scheme of confining attractions into "circuits" has proved a failure. It is but a few weeks since three individuals made an announcement that gladdened the hearts of the "small fry" in the amusement world, and caused the country newspapers to teem with columns devoted to the mammoth "enterprise." Sifted and analyzed, however, this wonderful scheme has proved to be a bubble, and nothing more. Its projectors arranged with such towns as Muskegon, Mich., and kindred unknown places, to put in a certain number of first-class attractions, in return for which they were to have the booking and management. This was an offer which the local managers hailed with delight, for their attractions in the past had been of the most meagre description, and the new plan offered them, as they thought, great advantages. Traveling manager had heretofore shunned them on account of inconvenient railroad jumps and attendant discomforts.

But when this enterprising but too credulous trio wrote to Mr. Harper of Rock Island, the manager of a good opera house, in a town situated upon a much-traveled railroad, he said No. He announced that he would book good attractions from them or any one else, if they agreed upon terms, but would not let the control of his house go out of his hands, or join any so-called "circuit." This is the same answer that the Circuit-of-Muskegon managers received from Buffalo, Albany, Bloomington, etc., etc. We need not recapitulate the places; it is sufficient to say that of all the towns in their published list, all but two are pledged to the Circuit-of-Muskegon scheme, the managers refusing to allow their houses to pass out of their control. The exceptions are Muskegon, Mich., and Memphis, Tenn.

As to New Orleans, St. Louis, Cincinnati, etc., and some other cities which the Circuit-of-Muskegon managers advertise, they have no more to do with these places in the way of controlling them than has George Francis Train; and their claims in this regard forcibly recall the surname of the hero of Mr. Polk's new play. Mr. James Dickson and brother have Indianapolis, Fort Wayne, Lafayette, Terre Haute and Evansville; but these cities can be booked direct either with Mr. Dickson, Mr. Gardiner or Mr. Brooks. The same applies to the Meech Bros. at Buffalo, also to Grand Rapids, Mich. (where the choicest time, including the Fair season, has already been secured by Mr. Whitney of Detroit).

In many Western villages the Circuit-of-Muskegon managers have an arrangement whereby the hall costs them about \$15. The unfortunate combination that plays their circuit will be obliged to take in many such places and give them 35 or 40 per cent., with perhaps a hundred-dollar house. Thus both the local and the Circuit-of-Muskegon managers will make money, while the combinations will be woefully out of pocket.

As we said in the beginning of this article, the scheme has failed. Of course, the larger attractions will play some of the cities they advertise, but so far the Circuit-of-Muskegon managers have not succeeded in entrapping any of the strong companies. J. H. Haverly, Aldrich, Macaulay, E. E. Rice, Fanny Davenport, and, in fact, all the known attractions, simply say in effect: "After we have booked the large cities, if you have any towns that we want we may arrange with you; but no Circuit-of-Muskegon for us!"

It was a bold "enterprise," this Circuit-of-Muskegon racket, and was started for Detroit alone. After the death of the lamented Tom Davey the manifest advantages of Whitney's Opera House became apparent, and its energetic management had the whip-hand the present season. A large percentage of the finest companies played there. It was to prevent a repetition of this another year, and to force attractions into the rival house, that the present Ring was organized; but already it is almost forgotten. Many of

the managers are now in town, and the others are represented by either C. R. Gardiner or Simmonds & Brown, so that traveling managers are doing their business direct, as formerly, and turn their backs on any Ring or monopoly that that may be incubating.

Imagine any sensible manager playing in Library Hall, Louisville, when Macauley's magnificent theatre there has open dates! In conclusion we will say that no combination need fear being "shut out." The Circuit-of-Muskegon managers have too much regard for their pockets to refuse dates to a strong attraction in any of their scanty array of towns, simply because they do not play them all.

PERSONAL.

ELLISLER.—Manager Ellisler cleared a snug sum at his two theatres this season.

STEVENS.—R. E. Stevens is to be Lawrence Barrett's avant courier next season.

JANUSCHEK.—The tragedienne will pass the summer at Compton, in New Hampshire.

GOMMY.—A prominent professional lady sums up Gummy of the Times as "an over-educated ass."

SETTLER.—Miss Fanny Davenport has at last settled. Her financial misunderstandings with Mr. Daly.

BONIFACE.—Stella Boniface will be a member of Sol Smith Russell's Edgewood Folks company next season.

TOOKER.—What are the wild waves saying to the Commodore? Isn't it nearly time to sail out of Booth's?

CROUSE.—Charles J. Crouse of the Salisbury Troubadours sails for Europe next Tuesday in the Arizona.

GILMORE.—P. S. is achieving great things in Europe in the way of Coney Island band novelties for the Summer season.

PATTI.—The gossips have it that Patti refuses positively to re-enter Society. Perhaps Society positively refuses to let her.

DAVENPORT.—Fanny Davenport has accepted a play from Anna Dickinson, and part of the purchase-money has been paid.

GILMORE.—P. S. arrived from England Tuesday, bringing heaven only knows how many novelties for Manhattan Beach.

PALMER.—Mr. A. M. Palmer will sail for Europe May 28. His object is to secure rest and respite from managerial duties.

LAWLOR.—Frank is not in his usual good health, and fears are entertained for his future. We hope these fears are unfounded.

RIVAL.—Sara Bernhardt's voluntary retirement from the Theatre Francaise has served to develop a dangerous rival in Croissette.

SANDERSON.—Harry Sanderson, the manager of Tony Pastor's company, is one of the most efficient and capable men in the business.

OATES.—Alice Oates does not go out traveling this Summer, but will probably take a pleasure jaunt to Europe, doing the grand tour.

BLYTHER.—Helen Blythe plays leading business in The Croothawn, William B. Cahill's new Irish drama, which is to be produced next Monday at Booth's.

POLK.—Mme. Julia Polk has been secured for the principal role in Dudley Buck's opera, Deseret. The company will be under Col. Haverly's management.

WHITE.—Richard Grant White has taken charge of the theatrical essays on the Times. He will do better in that department than in writing about writing English.

MATTHEWS.—Why should not one of the dailies that is now sadly in need of a critic offer the position to J. Brander Matthews, the author of the clever books about the French stage?

FLOYD.—William Floyd's benefit takes place at Wallack's on the 21st. Edwin Booth will appear as Petruchio in The Taming of the Shrew. The other attractions are not yet announced.

GRANGER.—Maude is not herself at all, as our Western reports would indicate. On more than one occasion she has been compelled through illness to delegate her part to Estelle Mortimer.

ODDEN.—Josh will remain as business manager with Buffalo Bill next season. It will be his eighth consecutive season with that star. Stronger evidence of his capacity could not be put forward.

GARDNER.—C. R. is as busy as a bee these days. The out-of-town managers—the big and the little—are flocking to town, and one cannot mount the stairs leading to his office without meeting some more or less well-known member of the guild.

DELARO.—Elma Delaro commences an engagement with Strakosch at the Fifth Avenue Theatre May 31. Miss Delaro has become a favorite with the New York public, and will be a strong acquisition to the company.

LOMBARD.—Thomas C. Lombard, who is managing Kate Field's Monologue entertainment, will shortly be at liberty. He may be addressed at the Sinclair House, this city. Offers from highest class attractions only will be entertained.

STEVENS.—The New York representative of the Philadelphia Chestnut is Mr. R. E. Stevens, a gentleman of wide experience, and who successfully managed Lawrence Barrett the present season. He is at present arranging the tour of the latest Wallack success, A Child of the State.

COGHLAN.—Rose Coghlan will make her first appearance this season at John T. Raymond's benefit at Booth's Theatre, June 3, in the screen scene from School for Scandal.

NORTON.—The friends of Manager John W. Norton in St. Louis have presented him with a fine painting of Ben DeBar in the character of Falstaff, from the brush of Matt Hastings, a local artist. Mr. Norton returned thanks in a graceful letter.

"AURELIAN."—What with the third term and the coming heated term, which might interfere with those other—the financial terms, Miss Dickinson will not produce Aurelian until after the Presidential contest. This is considerate.

MODJESKA.—Cablegrams inform us that Mme. Modjeska's success has been so great at the morning performances in London that the management of the Court Theatre have arranged for a series of evening performances, commencing on Saturday next.

WHO IS HE?—The person who writes the American letters to the Theatre (London magazine) is a wonderful individual. His absurdities are only equalled by the New York correspondent of the Philadelphia Miracle.

POPE.—Manager Charles Pope of St. Louis is to have a testimonial benefit shortly. Miss Ella Sturgis (daughter of Gen. Sturgis, U. S. A.), who, according to our Mound City correspondent, "possesses beauty and talent not second to Neilson," will make her debut on the occasion.

COPY.—Buffalo Bill has made \$50,000 this season. He closed season on the 8th at Buffalo, and gave a winesupper to the company. Bill will spend part of the Summer at his ranch on the Dismal River, Nebraska, where he has 7,000 head of cattle. (We'll add a cipher to this next week.)

SCOTT.—A marked decadence in the London Theatre is noticeable since it passed under the control of a fellow called Scott, a pensioner of the British War-Office, who tries to write about theatricals and only indulges his personal spite. The article in the May Theatre upon America was beneath contempt and crowded with inaccuracies.

O KOKOMO!—Miss Granger being ill, Estelle Mortimer played leading business in The Galley Slave in Kokomo, Ind., the other night. She made a hit and completely captured the "Kokomotes," who, with vociferous demands for "Miss Granger," enthusiastically called the "capsized Buttercup" before the curtain. Verily, Miss G. was not the only granger in Kokomo.

ANDERSON.—The Theatre: "If anyone cares to see the picture of a lovely woman and a fine example of photography, let the eyes be directed to the fascinating window of Mr. S. French, in the Strand, where, amidst other celebrities, stands in stately grandeur Miss Mary Anderson, the American actress. That is indeed a picture and a face to dream about."

HARKINS.—English paper: "D. H. Harkins, the American tragedian, is personating a series of high-class plays, chiefly Shakespearean, at Sheffield. Mr. Harkins is an unusually able exponent of the part of Hamlet, and cannot be accused of 'tearing a passion to tatters,' his style being particularly quiet and yet effective. In fact, Mr. Harkins is a Shakespearean student rather than a tragedy ranter."

TAFFY.—Mrs. Scott-Siddons says: "I have traveled through the United States for eleven years and know all phases of society. The women here are very much better informed than the English women. American women possess a certain grace and ease, what the French call chic, that you will not find even in the highest English society. A servant girl here will dress herself in a graceful, natty way that an English duchess knows nothing about."

COMPLIMENTARY TO LOTTA.—Last Sunday evening, at Bangor, Me., in the spacious parlors of the Bangor House, Lotta was tendered a complimentary concert by Haverly's Colored Minstrels, which was greatly enjoyed by the little lady and some three hundred prominent citizens. Lotta arrived from Portland, with her company, Sunday morning, appearing in Bangor the following evening, under the management of C. H. Smith, of Fall River. Lotta's business for two weeks in New England was over \$12,000, which is the largest she has ever done in the East.

COOPER.—William S. Cooper of Poughkeepsie, who has filled the position of dramatic editor on the New York Sportsman since the season of 1875-76 until January last, has commenced an action at law against Charles J. Foster, editor of the Sportsman, through his counsel, Judge Homer A. Nelson and Hon. William I. Thorn, in which he claims damages to the amount of \$10,000 for grossly malicious libel and wilful defamation of character. Mr. Cooper is a son of ex-Mayor Cooper of Poughkeepsie, who occupies a very prominent position among the most eminent physicians in that section of the State. Young Mr. Cooper, who is well known in New York, and numbers hosts of friends among the theatrical profession, has been a regular contributor to THE MIRROR columns since February last.

RAND.—We publish this week a portrait of Miss Rosa Rand, who is playing the part of Louise Von Helmich in A Child of the State, at Wallack's. She is a charming actress and an accomplished woman. Next season she will travel with Jefferson, playing Gretchen.

15 MINUTES WITH MINNIE PALMER

WHAT SHE THINKS OF THE ACTORS' FUND—HER PLANS FOR NEXT SEASON—WHERE SHE WILL SUMMER—AGAIN THE DRAMATIST.

In a prettily furnished room at the Continental Hotel on Broadway, Tuesday afternoon last, sat little Miss Minnie Palmer, in a very becoming morning robe, receiving her friends. Good taste and a love for the beautiful was indicated in the handsome plaques, vases, pictures, screens and all the other little fancies and caprices of the time that were artistically strewn about the room. The apartment was cool and comfortable, in strong contrast with the baking, sultry atmosphere outside, and as I entered, Miss Palmer, who was seated before an elaborately carved escutcheon toyed carelessly with the tiniest of mother-of-pearl penholders, arose to meet me.

The face of this pretty young lady has been seen by everybody on the other side of the footlights, so it would be quite superfluous now to enter into a description of that which is familiar to all. A trifle paler, perhaps, than usual, I found her, but just as bright and vivacious as ever.

"Come over here and we'll sit by the window while we chat," she said briskly, suiting the action to the word.

"Now, Miss Palmer," said I, "I wish, first of all, to hear your opinion of the Actors' Fund which THE MIRROR is promoting. Do you approve of it?"

"With all my heart!" she exclaimed. "It is just what is needed. I don't know that I shall be able to offer you any suggestions or new ideas on the subject, but I wish you to say that it is a noble project, and one that I hope will succeed beyond the fondest expectations of those who have its interest at heart. You know how well our profession responds to the call of everybody outside the circle; why should we not have a better regard for the welfare and comfort of our own unfortunate? Surely they have a greater claim upon our consideration than all the other subjects combined. Don't you think so?"

"You're quite right, Miss Palmer," I replied, "and the only matter of surprise is that such an institution as this Fund has not been proposed before."

"You see, the reason is this," said she with animation, becoming greatly interested. "Actors and actresses are a people of more highly developed sensibilities than the general run of people; this naturally being the case from the high tension to which they are wrought up while depicting the various dramatic passions. They are nervous as a rule, and delicately organized. The consequence is that when misfortune overtakes them (as unfortunately it does very often), they are unprepared to meet it effectually. They not only do not stand up for their own rights, but they permit others to impose upon and injure them. Therefore, I say if as individuals they will not take the same care of themselves as ordinary people do, let the profession as a guild provide for them in case of necessity, and when such a case as that of poor Deleahanty comes into prominence it will be immediately attended to. Where there's a will there's always a way, and that there is a disposition on the part of the mass of the profession to devise proper means for some good and comprehensive institution for relief no one can deny. It has remained for THE MIRROR to be the first in the field and point out the way for its consummation."

"Finally, Miss Palmer," queried I, "will you be willing to give your personal services in aid of our cause?"

"Most certainly I will!" she exclaimed. "Whatever there is that lies in my power you may count on."

"Thanks! When the time comes your kind offer will not be forgotten."

At this juncture the door opened, and Mrs. Palmer, the mother of the gay little actress, entered.

"We're busy interviewing," Mrs. Palmer, I explained.

"Don't let me interrupt you," answered the lady, seating herself at the secretary and glancing over some ponderous and business-like looking account book. For be it known to the uninitiated that Mrs. Palmer is the efficient manageress of her daughter, and carries on her business with all the astuteness and comparative success of a Col. Haverly. Think of that and take good heart, ye ambitious but diffident women! And remember also that Mrs. Palmer has in no way unsexed herself, but on the contrary is socially as charming and entertaining as ever.

"Have you formed any definite plans for next season?"

"Mamma will take entire charge of my affairs just as she has done in the past. We have had many applications for the management, but we propose to make all the money that there is to be made ourselves. Mr. Wentworth of the Boston Gaiety made overtures in the early part of the season, but we declined entering into an arrangement."

"Are you to make any changes in your piece for next year?"

"No, it has stood the test thus far very well, and as it has proved profitable we intend to keep it. I have already made an agreement to add another comedy to my repertoire, and shall use both."

"Do you have many plays sent you for perusal?"

"Many? Why, I'm deluged with them. There is a gentleman coming at three o'clock to read one."

"Do you expect to join in the grand exo-

cus and take a trip abroad for the Summer?"

"That seems quite the proper thing this Summer, and I have considered the idea of going myself, but unfortunately I am a martyr to mal-a-mer, and fear that the voyage across and back would be too much for me. I am feeling very much fatigued now from the effects of my long tour and hard work. I have half made up my mind to pass my short term of recreation at the Branch."

I passed upon the stairway on my way out a very short-legged individual having a relatively long MS. under his arm, with that air of trembling uncertainty associate with the author who hugs an unaccepted play in his arms.

I looked at my watch.

It was three o'clock, and the short-legged party was the dramatist on time to the minute.

THE WEEK AT THE THEATRES.

"The Play's the thing."—HAMLET.

A brilliant audience assembled at the Union Square Theatre Monday night that comfortably filled the cosy auditorium. Musical and theatrical celebrities were sprinkled here and there, whose interest in the first performance in English here of Franz von Suppe's comic opera, *Boccaccio*, by Mahin's English Opera company, was quite equalled by the social element present.

The composition had already been sung in this city in the original tongue at the Thalia Theatre, down in the Bowery, but it was entirely new to the English portion of the community, and its production consequently was enhanced to all the expectation and interest manifested in a veritable first-night. The piece was received with much favor, and the enthusiasm and recognition extended to its many merits at once stamped it with the seal of success.

The work is of a very popular order, and compares favorably with Von Suppe's most successful composition, *Fatinizza*. It is treated with that regard for pleasant and simple harmony which commends itself at once to the ear of the people. There is no attempt at ambitious effect, but everything is quite within the requirements of light and entertaining opera. The result is that the composer has dashed off a bright and sparkling morcean in every respect delightful and satisfactory. The general tone of the music is characteristic, in keeping with and appropriate to the gay Italian scenes in which the story is located. The first act is not quite up to the standard of the last two, which is in its favor, as the merit increases and climaxes toward the close, thus leaving no worm for disappointment. A pretty little duet, "Just One Word," a cooper's song and chorus, in true bouffe style, with a hammer accompaniment, a waltz song by Flametta, and a march given to a sextet in the last act, received the most favor, and were in some instances redemanded two or three times.

The scene of the libretto is laid in Florence, and deals with the amatory adventures of the author of the Decameron. The atmosphere of his charming novelettes is successfully thrown about the treatment of the piece with an effect that is quite charming. The fun, while it is boisterous, is never coarse, and a subject that might very readily have been lowered to an immoral level, is manipulated with great delicacy and cleanliness. Many of the incidents are bodily taken from the stories of Boccaccio himself. But the extravagant follies of the time are depicted without the slightest taint or defilement.

The love of Boccaccio for Flametta is the motif of action, and in the prosecution and attainment of his desires cluster the series of frothy adventures which make up the plot. Flametta is betrothed to a certain unworthy Prince Pietro. This Prince is soundly thrashed by the Benedicts of Florence, who mistake him for their arch enemy, Boccaccio, who has exposed their peccadilloes in his writings. The unworthiness of Pietro is discovered to Flametta, and the merits of Boccaccio are made paramount, during the three acts, and the piece comes to an end amidst the happiness of everybody concerned.

The cast that is employed in the rendition of Boccaccio is a large one, bringing into prominence fully half a hundred vocalists. The material of the company is good on the whole, but there are some weak spots that should be strengthened. Jeannie Winston, a pretty but somewhat plastic woman, sings the part of the hero very acceptably. She sings without effort, and her voice, although somewhat sharp in quality, is remarkably flexible. Her lithe figure appears to advantage in doublet and hose, and the costumes she wears are rich and handsome. A sweet little woman is Alice Hosmer, not pretty, but attractive all the same. Her voice is agreeable, and although not strong is suited well to the music of Flametta. We have before taken occasion to condemn in these columns effeminacy in a man on the stage, or in fact anywhere else, and it is not pleasant to be obliged to charge Mr. W. A. Morgan with this serious fault. If he would play Pietro in a more manly and straightforward manner, and would speak with less rapidity and greater distinctness, it would be possible to tender him a favorable notice. The character doubtless should be represented as a brainless and affected gallant, but there is no place on the stage for the exhibition of a man-woman. Vincent Hogan had a severe cold, and hoarseness told upon his singing, but he struggled bravely with the

drawback, and as everybody knows what good work he is capable of, judgment may be suspended until he can appear under more beneficial auspices. Fred Dixon was excellent as the cooper Lotteringhi, and Bertha Foy ambled through the part of Leonetto acceptably. We would suggest to Miss Foy, in a friendly way, that the peculiar gesture invented by Frank Bush, made by shaking the open palm vigorously at the side of the head, and supposed to indicate an Israelitish tendency, is not quite appropriate to refined comic opera, especially to the character of a Florentine gentleman of several centuries ago. Fannie Prestige, Marie Somerville, Hattie Richardson and A. H. Bell, together with several other minor people, acquitted themselves excellently and received each more or less applause from the audience. The scenery was picturesque and pretty, and the same remarks will apply to the costumes.

Boccaccio is a success and will run four weeks, after which Frederick Paulding will be seen in his new play.

D'Oyly Carte's company began a second engagement at the Fifth Avenue Monday night in The Pirates of Penzance, Gilbert and Sullivan's attractive opera. The company is in all essential respects the same as the very excellent one that first presented the composition here. The only changes that have been made are the substitution of Sallie Reber and Mr. Macrory for Blanche Roosevelt and Hugh Talbot respectively as Mabel and Frederic. Both artists compare favorably with their predecessors, in some respects being even better. The policemen's chorus, "The Paradox," and all the popular points that have become the prominent features of the performance, were received with great delight, and the probabilities are that the tuneful work will run its length to large business, notwithstanding the warm weather that is coming upon us.

Tony Pastor and his carefully selected company put in a welcome appearance at the Grand Opera House at the commencement of the week. The entertainment combines all the best points of the series given during the season at Mr. Pastor's own theatre, and it gave great delight to a large and demonstrative gathering of people. A variety performance at an uptown theatre is always a pleasant innovation at this season of the year, and such a truly meritorious one as that which Tony Pastor presents, deserves all the profitable success it may meet.

Hyde & Behman's Comedy company has attracted fair patronage during the past week at Tony Pastor's. Prominent among the numerous excellent features of the programme offered Monday night were the inimitable Sheehan and Jones, in their Ash-Box Inspector; Niles and Evans, in their bric-a-brac; Billy Barry, in his own version of The Toll-House; Kitty O'Neil, the popular dancer, and Clara Moore, in Kenyon and Hunt's latest songs. The afterpiece, Muldoon's Pic-Nic, occupies a prominent place in the entertainment. This (Thursday) afternoon a benefit will be tendered to the mother of the late W. H. Deleahanty. Next Monday, 24th, Messrs. Joshua Whitcomb and Great American Four commence.

Mr. Grau's company began another farewell engagement at the Academy Monday evening in La Vie Parisienne, Offenbach's sparkling opera-bouffe. The company will produce a different opera every night during the week.—Next week will usher in the fifth month of Hazel Kirke at the Madison Square. The play will be continued indefinitely.—Minnie Palmer's Boarding-School is doing a most satisfactory business. The entertainment is as delightful as 'tis seasonable.—A Child of the State continues at Wallack's. The cast is as strong as one might wish, with the exception of Myre and Barrymore.—And still Mazeppa, in the person of Maude Forrester, rides his terrific rider every night at the Windsor.—This is the last week of Charity Begins at Home and the Spectre Knight at the Bijou Opera House. The company goes to Boston next week.—The Salisbury Troubadours entered on another week at Daly's.—A varied programme is given for this, the concluding week of Neilson's engagement at Booth's. She plays Viola, Pauline, Rosalind, Imogen and Juliet. She has a benefit next Monday, appearing in five parts during the evening. Tuesday Mr. Cahill commences an engagement in his new play, The Croothawn.—Herrmann changed his programme Monday, giving several new tricks and illusions.—Joe Murphy, as the Kerry Gow, appears to have pleased the patrons of Niblo's. Not enough, however, to draw large audiences to the theatre.—Josh Whitcomb is rusticated at the Park. At the conclusion of Mr. Thompson's engagement great changes and alterations will be made in the theatre.

Daly's Arabian Night and Royal Middy companies travel together—that is, they play the same cities the same number of nights. They are this week in Brooklyn, occupying Haverly's and the Park.

—It is said that one of the most popular comedians now before the public is negotiating with Col. Robert G. Ingersoll to write a comedy for him.

—The business management of the Madison Square Theatre for next season is not settled, all street rumors and newspaper announcements to the contrary notwithstanding.

THE DRAMA IN THE STATES.

(CONTINUED FROM FIFTH PAGE.)

New Hampshire.

SMYTH'S: Henderson & Crane's Dime Show all the week to good business. They give a very neat entertainment, well worth the price of admission. The best acts were the Mortimers in their musical sketches and Finn and Furry in songs and dances. The company will remain another week.

Nebraska.

13th, a crowded house greeted Mitchell's Pleasure Party. They presented Our Goblins very acceptably; so well, in fact, that the audience, pleased and in good humor at the first glimpse of the nicely set stage, were soon in full sympathy with the merry, fun-seeking and fun-making comb., and all together the entertainment was a decidedly pleasant one. All parts were well sustained. No bright particular star glittered in the foreground, at the particular expense, and set off by the lesser brilliancy of others. As Benjamin Cobb, Mr. Gill strikingly reminds one of the inimitable John Dillon. Miss Deering did the better half in a happy domineering way, alternately breaking the heart of poor Mr. Cobb and smothering him with fond assurances. Throughout the presentation was one of merit. 15th, Webb's New Orleans Minstrels appear at the Academy, and as the boys always do themselves proud, they are insured a good house. Lawrence Barrett appears 21st.

Nevada.

13th, a crowded house greeted Mitchell's Pleasure Party. They presented Our Goblins very acceptably; so well, in fact, that the audience, pleased and in good humor at the first glimpse of the nicely set stage, were soon in full sympathy with the merry, fun-seeking and fun-making comb., and all together the entertainment was a decidedly pleasant one. All parts were well sustained. No bright particular star glittered in the foreground, at the particular expense, and set off by the lesser brilliancy of others. As Benjamin Cobb, Mr. Gill strikingly reminds one of the inimitable John Dillon. Miss Deering did the better half in a happy domineering way, alternately breaking the heart of poor Mr. Cobb and smothering him with fond assurances. Throughout the presentation was one of merit. 15th, Webb's New Orleans Minstrels appear at the Academy, and as the boys always do themselves proud, they are insured a good house. Lawrence Barrett appears 21st.

Nova Scotia.

Academy of Music: Haverly's Georgia Minstrels open 24th inst. They will be followed by Gus Williams, who has been secured for one week, commencing 31st. It is probable that we shall have The Pirates of Penzance early next month.

North Carolina.

Agnes Herndon in Lady Chatterton and Saved 19th and 20th. Will close season, June 5, in Baltimore.

New Jersey.

Grand Opera House: 14th, San Francisco Minstrels to a large house. 15th, Charlotte Thompson, in The Planter's Wife, to fair business. Booked: 28th, Carnecross' Minstrels. Library Hall: 11th and 12th, Helen Potter and Swedish Ladies' Quartet to small audiences. Waldmann's Newark Opera House: May 17th and week, Oliver Doud Byron in his drama, Across the Continent. Specialty series: Pandy and Warner, Merritt Brothers, Alice Bateman, Maggie Le Clair, Little Nellie Collins.

Waldmann's New Theatre: 17th and week, Across the Atlantic combination. John W. Ranson, Roland Reed, Amy Lee, Louise Vavasour, Frank Howard, Seamon, Somers and Girard Brothers, W. A. Whitecar, G. Brooks Clark, May Arnott.

New York.

Academy of Music: 15th, San Francisco Minstrels to a crowded house. Performance first-class, in fact, the best of the kind this season. Rice's Evangelina this week three nights and Wednesday matinee. Opera House: Lingard co. in Our Boys 15th, afternoon and evening, to fair business. Central Theatre: Varieties as usual and business continues good.

New York.

Academy of Music: Occupied only first three nights of last week, Buffalo Bill being the attraction. Fair-sized audiences down stairs, while the galleries were fairly packed. The play is a great improvement on the former creation, inasmuch that a great deal of the blue-flame and gore is omitted, and there is some plot. Wednesday night being the close of the season, the members of the co., together with a number of invited guests, sat down to an elaborate supper at Gerot's restaurant on the invitation of Mr. Cody. The evening was very pleasantly spent; all joined in praise of Mr. Cody as a manager and gentleman. The Indian members of the co., "favored" those present with speeches and songs in their native tongue. Toasts were drunk and speeches appropriate to the occasion made. The Tourists this week, and a season of rare fun is in store for us. Following week, 24th, 25th and 26th, Kate Claxton comb. 27th, closed. Billed: 28th and 29th, the Hyde & Belman Variety comb. of Brooklyn.

St. James Hall: 11th, San Francisco Minstrels to a large audience. They met with their usual hearty welcome. 17th, Messrs. Burties have their annual Cantata. 18th, the Muno Male Chorus appear in concert. 21st and 22d, and Sunday evening, the Thalia Theatre comb. are booked. Following week, 27th, Julia Rive-King Concert co. Shelby's Adelphi: Good-sized audiences last week, and for the next two weeks, which will close the season. Manager Shelby has a splendid bill to offer his patrons. First, American Four, Pettengill, Gale, Daly and Hoey; Sharpley and West, the well-known comedians and song-and-dance men; Minnie Farrell, songstress; Roselle the warbler; Mabel Gray, danseuse; Billy Mahoney, Irish comedian; Bingham the Ventriloquist; Clouey and Ryan, German comedians; Jessie Boyd, Frank Wright and the stock. Entertainment will close with a funny after-piece.

Items: Saturday of this week Barnum and his Biggest Show on Earth will spread canvas, and give three performances.—June 2 and 3, Forepaugh's Menagerie and Circus.

Albany.

Leland Opera House: Rice's Evangelina comb., 14th and 15th, drew good houses and made a very favorable impression. Vernon Jarbeau, Louise Searle and Fortescue, Fiske and Hunter were great favorites. 21st and 22d, a local amateur opera co. in a new opera, composed by a Mr. Brown, an Albany gentleman, and entitled Red Rock Wave. It will undoubtedly prove quite amusing. 25th and 26th, Southern. Martin Opera House: Anthony & Ellis' Uncle Tom party 14th and 15th. Business light.

Tweedle Hall: 13th, debut of Miss Carrie A. Turner of this city in Led Astray, supported by local talent, to one of the largest

houses of the season, standing room alone being obtainable. Miss Turner is undoubtedly a young lady of considerable talent, and will be a decided acquisition to the dramatic stage. Her support in the main was very competent considering the limited experience of the leading people. 24th, Corinne Opera co. one week.

Troy.

Griswold Opera House: 12th, Callender's Georgia Minstrels, to a large house. 13th, Rice's Evangelina troupe, to fair business. 14th and 15th, Kate Field appeared in her Musical Monologue, "Eyes and Ears in London," to moderate business. The opera house will remain closed during coming week.

Grand Central Theatre: The co. for the coming week will consist of Conway and Egan, Weston Brothers, Rose Vincent, Mullen and Magee, and Minnie Chapin. Last week of the season. The house will be thoroughly refitted and painted for coming season.

Item: It will be a matter of interest, no doubt, to the amusement public to know that Troy has a new bill-posting firm—R. Farrell & Co. Mr. Farrell is an energetic business man and quite popular, having been connected with the Citizens' Line of Steamers. He will no doubt serve his patrons well. The firm have already erected a liberal supply of boards.

Kingston.

Music Hall: The New Orleans Minstrels performed to fair house 10th. Our old favorites, Welby and Pearl, were with us. Jake and Charlie are always sure of a hearty welcome when they come to the Queen City of the Hudson. Performance first class in every particular. Big Four Minstrels booked for 14th instead of 24th, as I wrote last week. Anthony & Ellis' Uncle Tom co. booked for Sept. 10.

Washington Hall: New Orleans Minstrels to fair house 11th.

Maxwell Opera House (Saugerties): New Orleans Minstrels, 12th, to packed house.

Village Hall (New Paltz): The New York Miniature Operetta co. performed Pinaflore to crowded house 10th.

Items: Extensive repairs are talked of for Music Hall next Summer. I understand the alley in the rear of the stage is to be arched over and the stage deepened eighteen feet, making it fifty feet in depth. New scenery and drop-curtain are to be painted, a gallery put all around the hall, and new chairs provided. It is hoped the stockholders will carry out these talked-of improvements.

Hornellsville.

Shattuck Opera House: 12th, Harry Osborne's Comedy co. to light house. Canisteo 13th and return 14th, to still slimmer biz, owing to their neglect to properly advertise. The best co. of the kind ever seen here, but public sympathy will not pay hotel bills. 13th, the Underhill-Roderick Concert co. gave general satisfaction and did fair business. Mattie Wood will give dramatic readings 17th, and on the 22d we look for Harry Bernard with his International Pleasure Party and Minnet Dancers.

Items: Adam Forepaugh is extensively billing for June 1.—Paul and Radcliffe failed to appear 10th as billed, leaving their agent, Mr. Bonfanti, somewhat in the damp.—E. J. Field, advance agent for Osborne's, and Horace N. Smith of this place, enter a partnership on the 1st, and will do all kinds of scenic and fresco-work. Both are men of experience, and will probably succeed in their new venture.

Syracuse.

Wetling Opera House: The Cantata composed by Prof. Nash of the University was repeated on 13th. The performance was a much better affair than the previous one, but the size of the house was infinitesimal. Booked: E. A. Sothern, 19th and 20th.

Items: Coming, Big Four Minstrels.—The Mirror representative had the pleasure of an introduction to that "prince of punsters," J. S. Shepard, of the Big Fours.—Manager Lehnen was detained in Syracuse by important business, consequently he was unable to leave for New York as he anticipated.—On Monday last the Great London Circus was counter-billing the town.—Barnum spreads canvass 19th.

Rochester.

Grand Opera House: The Neil Burgess Widow Bedott comb. to fine business 10th and 11th. House will be closed till 24th, when Carnecross' Minstrels appear two nights.

Corinthian Academy: The only performance during the week ending 15th was by the San Francisco Minstrels 10th, when the house was crowded. The programme was an excellent one, and The Pirates for Ten Cents created great laughter. Prof. Drayton Pitts 18th, 19th and 20th in Stereopticon exhibition and lectures. Sothern will present Our American Cousin 21st and matinee 22d; Crushed Tragedian 22d.

Item: Barnum's Greatest Show on Earth afternoon and evening of 21st.

Oswego.

We have had nothing this week except the production, 13th and 14th, of the Chimes of Normandy by local talent, assisted by Mr. Torriani of New York. The opera was well done for amateurs. Mrs. Holley and Ames being particularly good. Houses large of course. E. A. Sothern 18th, as Lord Dundreary.

Item: Phil Lehnen, I see by this week's Mirror, will have charge of the Academy of Music next season. This insures us first-class attractions under a popular manager.

Auburn.

Opera House: Nothing on the boards during the past week. "The International Pleasure Party and Parisian Minnet Dancers" (that's a name for you; who and what are they?) hold forth 14th.

Academy of Music: 10th, Smith, Waldron, Morton and Martin's Big Four Minstrels. They always draw a full house here.

Binghamton.

Academy: The Danites 13th, to poor house. The party disbanded at Oswego. Big Four Minstrels gave a good show to a light house. Your correspondent desires to return thanks for courtesies extended by the above troupe. Coming: Richmond & Von Boyle, 21st.

Item: Forepaugh spreads his tents here the 27th inst.

Ctice.

Opera House: Rice's Evangelina drew a large house, 11th, and everybody went home with a broad grin on their face.

City Opera House: This gloomy pile of bricks is to have a general airing 19th, when Smith, Waldron, Morton & Martin's Original Big Four hold the boards.

Owego.

The Lilliputian Opera co. to a fair house on 10th. The Danites to poor business 14th by a co. under the management of G. W. Standhope. Owing to bad business they returned to New York 15th. Richmond & Von Boyle 20th.

Batavia.

Opera House: Mrs. Scott-Siddons 17th. Jane Combs in Engaged 21st. Josh Billings in lecture on "Probabilities of Life" 20th.

Allen's Opera House: 13th, Hawthorth's Hibernica, a fair house, with pleasing performance. Tomawanda 14th, and Suspension Bridge 15th.

Ohio.

Columbus.

Comstock's: Bartley Campbell's Galley Slave Co. No. 2 played a very successful engagement 14th, 15th, to delighted and appreciative audiences. The piece is on the celebrated Case order and contains a number of thrilling scenes. Maud Granger, as Cicely Blaine, an American heiress, displays some intense acting, as well as elegant toilets worthy a Mrs. General Gifford. Miss Granger is pleasantly remembered as the great Zula of Boucicault's Forbidden Fruit Comedy co., here in '77, and later in Almost a Life. Signora Majoroni, who with her husband formed so delightful a feature of the Diplomacy comb., was very earnest and effective in the arduous role of Francesca Brabant, an Italian model. No better impersonation could be had except, perhaps, with Emily Rigel, the originator of the character. Eugene Blair looked and acted charmingly the gushing, girlish Psyche Gay, and did some very tasty costuming. Frank Evans was very acceptable as an English artist, Sidney Norcott, afterward a galley slave. He has improved greatly since he sailed Ingomar with Mary Anderson. The best personation of a villain I've ever seen was that of J. J. Sullivan as Baron Le Bois. His every word and gesture were interesting and perfect. Mr. Sullivan attempted comedy business some time ago with Katie Putnam's comb., but that is not his line. The Franklin Fitts of T. H. Burns created lots of fun and proves him a fine comedian in a quiet way. Mr. Burns was here last with that sorrowful conglomeration, Mary Cary Poor Joe comb., but later was with Nat Goodwin in his San Francisco engagement. C. A. McManus was a first-rate old Scotchman as Oliver Oliphant. The co. is very strong, and the play, plot and everything very interesting, and Frank Comstock is to be complimented for allowing Columbus theatre-goers the chance of witnessing this latest hit and success, The Galley Slave. House is closed this week, but full the next. Rents-Santley Minstrels 24th. Pirates of Penzance 25th, 26th. Widow Bedott 28th, 29th.

Grand: Carnecross' Minstrels had a good house 12th, and prove a very fine organization. Nearly every part of the extensive programme was first-class, and the closing burlesque on The Banker's Daughter and society plays in general cannot be surpassed. Harry Little, of late an invalid, is to have a benefit 28th, at which the Dundreary Club play Eily O'Connor and the farce Rough Diamond. The season at this house is virtually closed, and has been poorly successful.

Items: The Standard Dramatic comb. closed a successful season last week at New Carlisle, having been doing small towns in Ohio, Indiana and Michigan for six months. The leading lady, Lizzie Evans, became ill and returned to her home at Mt. Vernon. Dora B. Ross, J. J. Barbaret, William Mason and William Compton form the principal part of the co., the latter gentleman managing. They begin next season early in August, with some additions to the co.—Frank Comstock played The Galley Slave party at Dayton, Springfield, Chillicothe and Zanesville first of last week, filling in latter part at Columbus, where the co. was glad to rest over Sunday, as the members are worn out with their month of one-night stands. Season closes at Wheeling 17th, 18th, thence to New York. It was the intention to close here, but they were under a promise to Mr. Reister of Wheeling. After the performance Friday night Maud Granger and husband, Signora Majoroni, Eugene Blair, T. H. Burns and C. A. McManus formed a pleasant party in the luncheon parlors of Ruhl, Corbett & Co. I was pleased to observe Miss Granger (or perhaps I should say Mrs. Follen) eagerly scanning a copy of The Mirror, thus exhibiting her good taste in literature as well as costuming. The picture was pleasing until Col. Bill was towed in by some one, which spoiled the entire effect.—The Governor's Guard have postponed their Romeo and Juliet travesty until early in the Fall.—Frank Comstock has made some changes in his next season's "circuit," which he will set before the managers next week. He goes to New York next month.—Theo. Morris' alleged management has dwindled down to only two houses for next season, one at Springfield and the Grand here.—Next season everything will be known as the "Comstock Circuit," instead of "Col. Theo. Morris' Ohio Circuit." Managers who desire fair, honest, upright, pleasant and profitable dealings will do well to make a note of this. The Grand Opera House in this city has for years had, and still has, a bad reputation, and Col. Theo. Morris-Miller's continuing with it renders any great success impossible. It has been tried in every way, from the best things operatic and tragic to the bad variety, during the season, and the result is—very few successes. All owing to this Miller's unpopularity and mismanagement. Like Kearney, he ought to go.

Opera House: Closed last week with exception of Saturday, when Mrs. Scott-Siddons appeared before two rather small audiences. This is the second "farewell tour" Mrs. Siddons has favored us with the present season. D'Oyly Carte's Opera co. this week with The Pirates of Penzance. The opera has never been produced here and will probably draw well.

Academy: Prof. Macallister did not appear last week, owing to a severe indisposition, and his engagement was postponed until present week. Nothing definite looked for the future.

Tabernacle: The members and friends of the Cleveland Vocal Society (an amateur organization comprising the best musical talent of our city) are justly proud of the splendid success of their first May Festival, which drew three immense audiences to the Tabernacle last week, who, by their applause and freely spoken admiration, fully testified their endorsement of the society's work. Annie Louise Cary was present and in splendid voice and enthusiastically greeted by her many admirers. Whitney was also a great favorite, while Remyeni created quite a sensation with his wonderful skill as a violinist. He conducted the chorus and orchestra in its rendition for the first time in this city of Beale's Liberty Hymn (the music having been composed by Remyeni himself) and the effect was thrillingly grand. The Festival will be repeated every year.

Music Hall: Bartley Campbell's Galley Slave 10th, to large house. The co. gave universal satisfaction, as it does everywhere. Booked: Rents-Santley Party 24th; Mitchell's Pleasure Party 25th; Nick Roberts' Humpty Dumpty 26th, and Widow Bedott 27th. C. S. Aead, the gallant little nana-

ger at this hall, has offered it to the Amusement Committee of the Soldiers' Home for a benefit, which they have accepted, and their stock co. will appear here as soon as they arrive.

Items: Cole's Circus exhibited here on the 11th, to big business. Over 12,000 were in the main show afternoon and evening, and crowds were turned away at both performances. Harry Long, one of the principal leapers with this party, was formerly a Dayton boy.—Among the new faces at the Academy of Music are Pearl Ray, Josie Wilder, Lillie Bowers, Cora and Allie Leon, Harry Wilson, Larry O'Neil and Ed Parkinson. Business good.—The Mirror will have an extra boom this week.

SPRINGFIELD.

Black's: Carnecross' Minstrels 10th, to poor business. Hughey Dougherty with his songs and eccentricities won the chief applause of the evening. Maud Granger in The Galley Slave 11th, to a \$450 house. A Minor Griswold lectured 13th, on "Injun Meal," to a poor house. The lecture did not give general satisfaction. Coming: 25th, Rents-Santley Specialty troupe; 26th, Widow Bedott comb.

Items: Manager Frank Comstock of Columbus was in the city Tuesday.—Col. Theo. Morris of Chillicothe, was in town Monday.—The amusement season will close here about June 5.—Manager Harman Tyner is now cosily located in his new office, Lagonda house, where the New York Mirror will be found on file. The profession are cordially invited to call when in the city. Must not ahead as usual.

CHILLICOTHE.

Masonic Hall: Galley Slave to good business 12th. It was one of the most pleasing performances we have had this season.

Opera House: Jansscek played to fair audiences 12th and 13th. Barlow, Wilson, Primrose & West's Minstrels are billed for 24th. From present indications they will play to big business, as they are big favorites here.

SANDUSKY.

14th, Mrs. Scott-Siddons to a small audience. Owing to the fact of her arriving an hour late, and being tired out, she did not give general satisfaction.

Items: W. C. Coup's Circus postponed to a later date.—W. A. Stoffle, our competent bill-poster, contemplates erecting several extensive bulletin boards.

TOLEDO.

Wheeler's Opera House: Mrs. Scott-Siddons 11th, to rather a small house, but gave an enjoyable entertainment. Carnecross' Minstrels 14th, 15th, to fair houses, and gave a good performance. Booked: Frank Mayo 16th; Barlow, Wilson, Primrose & West's Minstrels 29th; Sells Bros' Circus showed 12th, to immense crowds.

CANTON.

Opera House: 15th, Emily Gavin in dramatic readings failed to draw. The May Fiske Blondes failed to put in an appearance 16th. 27th, Rents-Santley comb.

AKRON.

Nothing this week. Remyeni gave a concert 14th, to a very large audience. The Danites pay their second visit this season 21st.

YOUNGSTOWN.

Opera House: May 15, Remyeni; 24th, Lilliputian Opera co.; June 1, J. K. Emmet.

Pennsylvania.

Pittsburg.

Opera House: The Mastodons played against Forepaugh's big show last week, and although the receipts of the box-office did not equal those of the ticket wagon, it was not because the "count 'em's" were less attractive, but because the seating capacity of the Opera House was not as great as that of the huge tents. Yes, notwithstanding the opposition, the Mastodons did a large week's business. The entertainment has been greatly strengthened since the last visit, by the acquisition of Billy Emerson and Prof. Parker and his dogs. The former's songs and funny sayings in the first part are as quaint as of yore, and his specialty business as attractive as ever. Parker's dogs are the most intelligent lot of "pups" that have ever visited the Smoky City. The sagacity displayed by these canines is wonderful, and I venture to say, should Prof. Parker read to them the remarks made weekly by the Mercury to its correspondents, the dogs would hold up their heads in holy horror, and exclaim, "And yet we wonder at crime." Harry Kennedy, in his ventriloquial act, introduced some new features, which added much to attractiveness of his entertainment. Billy Rice in his oratorical effort, entitled Labor vs. Capital, produced a genuine sensation, while Sam Devere's vocalizations with banjo accompaniments caused unbounded laughter. The new sketches, "The Full Moons," and "The Royal Biddy," caught on to popular favor immediately. Altogether the entertainment was the best of its kind that has visited us in many a day. On Saturday night the house was handsomely decorated with Chinese lanterns and flags, it being the intention of the management to commemorate the last appearance of the Mastodons in this city prior to their departure for Europe. This week, Kate Claxton and co. will occupy the stage, and meagre audiences will occupy the auditorium. Fanny Louise Buckingham in Mazeppa 24th.

Library Hall: The concert given by the Thursday-Old Bull Concert co. 13th, was largely attended, and the enthusiastic manner in which the principals were received must have been very gratifying to both. The expressive manner in which Old Bull manipulated the king of instruments at once aroused the sympathies of the vast audience, and the applause which followed each solo was almost deafening. Miss Thursby was in excellent voice, as also was Brignoli, the tenor. Their different solos and duets were excellently rendered and very well received. 14th and 15th, Hamilton Corbett gave two Scotch concerts; that is, the concert consisted entirely of Scotch ballads. This kind of entertainment might take it given but once in a lifetime, in each city or town; but I fear the number of times that Mr. Corbett has given his show in this city has come to be much of the same thing. Business light. 20th, the Goum Club in Chimes of Normandy. 27th, benefit to John Kwin.

Williams Academy: Marie DeEst's Minstrels and Dockstader's Novelty co. held forth to good house last week and opened the Summer season under rather auspicious circumstances. The entertainment was good of its kind. The performance opened with a female minstrel scene; then followed, Mlle. Granville in acrobatic feats; Emma Rice, serio-comic songs; the Dockstaders in their specialties; Alice Somers, in fascinating song; Carrie Davenport in terpsichorean specialties; and the Snydam Brothers, who executed some hazardous feats upon the horizontal bar. The Female Base Ball Club,

with T. F. Thomas as umpire, concluded the bill. The co. remain another week and will be strengthened by the following names: Angie Schott, Vic Reynolds, Smith and Leopold and Ada Lammie.

Diamond Street Varieties: I think from the manner in which Manager Vierheller greeted me on Saturday night when I called to ascertain as to business, that receipts had taken a tumble, although he (Vierheller) informed me business was good. I draw my conclusions from the fact that Mr. V. looked exceedingly dry, and informed me in as few words as possible that to-night (15th) was the last night of the regular season, and that the house would remain closed for two or three weeks, when a Summer season would probably be inaugurated. I don't see why Vierheller should fly off, just because he has had one or two weeks of bad business, for since he opened during the last Christmas holidays he has played to an average good business, in the face of strong opposition. One thing that has kept his receipts down is the low prices of admission which he persistently sticks to: ten cents general admission, and fifteen and twenty-five cents for front chairs, will not make a fortune in a week for a manager. He should advance his admission fee to the regular prices, as adopted by other variety managers in the city, and I think in the long run he would make more money, and thereby be enabled to give better shows, and consequently bring up the standard of his house. His entertainments have been fair, and I don't see why he can't make the Varieties a popular resort.

Items: The Goum Club will shortly produce Eve, which is said to be the latest in the way of opera novelty.—Ex-Manager Gotthold arrived in the city 11th.—An immense fan will be placed under the stage in the Opera House. The fan will be driven by an engine and will make 500 revolutions per minute. The cool air will be distributed through the auditorium by means of funnels, which will protrude from the stage.—Forepaugh's Circus played to immense business last week. The receipts aggregated something over \$20,000.—Fanny Louise Buckingham must feel happy. She failed to make an opening at Trimble's some time since, but, nothing daunted, she has successfully tackled the management of the Opera House, and will show there week beginning 24th.—The regular season at the Opera House has closed, and I think on the whole the management have no reason to complain of their year's work. The season opened with the Tourists Sept. 5, and then followed in rapid succession a greater portion of the standard attractions and principal New York successes of the season. I've combs. played to bad business, and it may be fairly recorded that the season of 1879 and '80 at the Pittsburg Opera House was a financial success. Some surprise was expressed that Rice's Surprise Party, The Pirates of Penzance, Abbey's Humpty Dumpty and other well-known attractions did not appear at this house; but then it must be remembered that one house could not accommodate all. Programmes for the musical festival to be held at Cincinnati are in circulation in this city.

BRADFORD.

Opera House: Business during the past few weeks has been very dull. Several troupes are booked for the latter end of the month and June.

Novelty Theatre: The Theatre Comique has been rechristened and is now known as the Novelty Theatre, with J. Bauer & Co., proprietors. For the week of 17th, the Martinetti & Belle Gabrielle troupe, consisting of twelve performers, Nellie Stewart and Lillie Graham have been retained for another week.

TITUSVILLE.

Parshall Opera House: The season is virtually at end, although there may be a few more straggling entertainments. Nothing booked for this month. Lilliputian Opera co. have canceled.

Items: Forepaugh has covered all the billboards in this city for his big show 29th.—The Mirror can be had at J. H. Weil & Son's, No. 9 Franklin street.

DANVILLE.

Opera House: A magician calling himself "Heller" held forth to a slim house 13th. House not as slim as the performance. Anglo-American Marionettes canceled dates; they report business bad. Coming: McGibben Family 20th, under management of J. D. Misher, New York Minstrels 22d, Alice Oates Opera co. 27th, Two Orphans 29th.

LANCASTER.

Opera House: Joseph H. Keane and co. in Rip Van Winkle 12th and 13th, to light business. Mr. Keane's personation of Rip is excellent. He gives all the nice points of McWade and Jefferson and introduces many pleasant original ideas. The co. was a good one. Two Orphans 24th.

WILKESBARRE.

Music Hall: McGibben Family gave four delightful entertainments, 10th, 11th and 12th, matinee 12th. Big Four Minstrels, 13th, to fair business. This was their second appearance here this season. Booked: Alice Oates Opera co. 20th; Two Orphans 29th.

EASTON.

Opera House: Charlotte Thompson played to a good house in The Planter's Wife, 15th. The performance was very highly praised by those who witnessed it. Booked: Ixion, 25th.

READING.

Academy of Music: The Anglo-American Marionettes and Alice Oates Opera co. have canceled dates. Booked: 17th, Miss Carlson's concert; 19th and 20th, Two Orphans.

KRIE.

Park Opera House: Richmond & Von Boyle Comedy co. 14th, to small business. Booked: Tony Pastor and his comb. June 10.

Rhode Island.

PROVIDENCE.

Opera House: The Corinne Comic Opera troupe gave their pleasing little opera of Magic Slipper three nights and Wednesday matinee to well-pleased audiences. It is really a talented co. of little folks, the child Corinne being truly wonderful as an actress as well as singer.—Thursday the prime favorite, Lotta, drew an audience that packed every part of the house. The musicians were moved and the orchestra filled with seats. Every box was filled, and it is estimated that from three to five hundred people were turned away, made even to get standing room. Zip was the play, and Lotta was in the best of spirits. 14th and 15th, Gus Williams and a good co. did a fair business with Our German Senator. 18th and 19th, John T. Raymond as Colonel Sellers.

Low's Opera House: Will be opened 17th and 18th for the Ideal Opera co.

Lodgers concludes the bill. 21st, Manager Hopkins will have a benefit. The house will hardly hold his legion of friends.

NEWPORT.
Bull's Opera House: Gus Williams, 12th, in Our German Senator, to a very diminutive audience. Receipts about \$60. The performance gave general satisfaction. 14th, Maggie Mitchell appeared before a large audience in Little Barefoot, and was received with warm applause.

WOONSOCKET.
Music Hall: 13th, Gus Williams in Our German Senator. The play was well received, and if the Senator should favor us with another visit next season, he would draw a full house. Nothing booked.

Tennessee.
NASHVILLE.
Masonic Theatre: Ford's Comedy co. played during the fore part of the week to fair business, presenting their laughable fun on the Pacific at three performances. A Widow Hunt, which has been in preparation for some time, was excellently rendered on Thursday. The co. play in Murfreesboro on Friday night, and return to us playing three nights next week, which is the Centennial military week. Payson's Opera co. came 21st one night and Saturday matinee. Manager Johnston has dates all filled for the balance of the month with school commencements, local concerts, etc., when the regular season, which has been unusually brilliant, closes, with nothing to disturb the monotony of the long summer months but an occasional visit from a circus, or now and then one of those bad amateur performances for which Nashville is famous.

Olympic: A slight decrease in the attendance was noticeable this week, owing I suppose to the warm weather. The new faces are: The Marr Brothers and the Morrisseys. Mlle. Zoe continues her graceful evolutions in mid-air and Lulu Rose still delights the boys. McAvoy and Rogers and the Morrisseys have consolidated, and in the future will be known as the Electric Four. They go to Fort Wayne, Ind., next week. The season closes 21st to open in September. During the summer the theatre will be put in thorough repair. New scenery, new drop-curtains, proscenium boxes and patent folding chairs will be added.

Items: John T. Ford was elected an honorary member of the Porter Rifles.—The Midglets are doing a good business on Cherry street.

Vermont.
BURLINGTON.
Howard Opera House: Joseph Jefferson, 10th, in Rip Van Winkle, to a fairly filled and enthusiastic house. Booked: 17th, Hyers Sisters in Uncle Tom's Cabin.

Virginia.
LYNCHBURG.

Opera House: Louis Pomeroy 10th, under management of J. W. Narcross, Jr., in As You Like It, to only fair audience. Miss Pomeroy, as Rosalind and W. H. Lenke, as Jacques, were good. 11th, Adirondacks, to small business. The play was finely rendered. The appearance of this co. was a surprise, as they were en route to New York, but concluded to put in two nights here. Their paper was up only one day, which accounts for their small business. Coming: Agnes Herndon comb. 25th and 26th.

Wisconsin.
MADISON.

Opera House: The old adage, that it never rains but it pours, holds good in the case of amusements this month in our city. Nothing in April—this month a deluge. Robson and Crane came 14th in Our Bachelors to a fair house, giving a very satisfactory entertainment. This was their first visit to Madison, and should they return they are assured of a warm welcome. Haverly's Juveniles 20th. The Rival Cantinere Opera co. booked for 25th, 26th. The Pirates of Penzance July 9. The advance agent of the Spanish Blouzes has been in town for a few days vainly trying to obtain a license to exhibit anatomy, but our city fathers, some of them well known for the purity of their lives, fear that some of their number might be contaminated, so refused the frisky maidens a chance to show off.

Item: Coup's Circus heavily billed for 23d.

RACINE.

Opera House: Katie Putnam returned 14th, in Little Barefoot, to her usual large house. Her impersonation ranks with that of Maggie Mitchell. The co. is excellent, and is called the "Hayenwinkle Dramatic Combination." They play through western Wisconsin and Minnesota. Thence west to California, returning in November by southern route. Robson and Crane, 15th, in Our Bachelors. Receipts about \$275. This is the first first-class attraction with which Mr. Marsh of Milwaukee has favored Racine during the past season. Please accept thanks. Rival Cantinere 22d.

Item: Clifford's statement in last week's Mirror has injured his reputation here, where Miss Putnam is known personally and much respected.

BELLOIT.

Goodwin's Opera House: Harry Webber, supported by Joseph Gulick's comb., in Nip and Tuck, to crowded house. This is their second appearance this season, and Messrs. Webber and Fitzpatrick, respectively Nip and Tuck, both first-class comedians, may well feel proud of the reception given them. Anna Dickinson is coming to read her tragedy, Aurelian, 11th. John Dillon has written for date, but on account of house being engaged by local parties for dates wanted, it is not decided for certain that he will visit us.

Georgia.
COLUMBUS.

Springer's Opera House: Fate and Saved, were put on the boards by the Agnes Herndon Dramatic co. 19th and 11th, to light business; although the performances were deserving of better patronage, as all the characters were admirably sustained. Miss Herndon's Helen Faraday was well received, and proved to her appreciative audience that she is an actress of much dramatic power. Charles Abbott, who has a distinct and pleasing style of elocution, is the star's leading support. His Frank Faraday was a capital impersonation. Prof. Carl's superb orchestra furnished the music during the engagement.

ATLANTA.
Agnes Herndon and troupe will open an engagement to-night, 14th, in Lady Chatterley. 15th, Saved, and matinee 15th, Fate.

California.
SACRAMENTO.

The Baldwin Theatre Dramatic co. have taken the road during the engagement of Baudmann, and play here for one week,

commencing 10th. They play Forget-Me-Not, Coralie, Queen's Shilling, L'Assommoir, Our Girls, Jeffreys-Lewis, O'Neill, Bassett and Bishop are with the troupe.

Canada.
HAMILTON.

Mechanics' Hall: 14th and 15th, Gilbert and Sullivan's Pirates of Penzance, to large and pleased audiences.

Item: On the 25th, in this city, Mrs. Scott-Siddons makes her first appearance for some seasons as an actress, with the Garrick Club, well known throughout the Province as an excellent amateur organization. The bill consists of Valerie and Woodcock's Little Game, with Mrs. Siddons in the title role of the former. This piece is of the pathetic order, and was translated from the French of Scribe and Mellesville expressly for Mrs. Siddons. I had the pleasure of reading the MS. There is not much plot and only one good situation in the play, which, however, possesses considerable beauty and interest. It is in three acts, the cast being composed of three male and two female characters. The scene is laid in Germany and opens at the house of Mme. Blumfeld, a widow, with whom resides her blind cousin Valerie, and Ambrose, the latter's attendant. Henry Milner is in love with Mme. Blumfeld and invokes Valerie's assistance in his suit. While telling Valerie of his love for her cousin he discovers to his astonishment that his confidant loves a penniless young tutor whom she had met many years before and of whom she had not since heard. Valerie reveals to Mme. Blumfeld the fact of Henry's love, and the latter subsequently declares herself. At this stage of the plot Count Halzborg appears for the purpose of having an interview with Mme. Blumfeld, who had been left a fortune by the Count's uncle in consideration that she ended a lawsuit pending between them by marrying his nephew. The Count tells Mme. Blumfeld of his former poverty and how for years he had been working like a slave for the purpose of acquiring the skill to restore to sight a blind girl with whom he had fallen in love. He informs Mme. Blumfeld that he has been successful and was on his way to Oldbruck to find the object of his devotion. During an interruption of the interview Count Halzborg discovers the latter in Valerie, to whom he discloses himself. Mme. Blumfeld, on learning of her cousin's identity with the young girl loved by the Count, releases him from the obligation to marry herself, and promises to induce Valerie to submit to an operation on her eyes, the Count abandoning all claim under the lawsuit. Valerie, persuaded by Henry that the Count was false to her, has overheard the above interview, and now comes forward and consents to submit to the operation, pretending to believe the Count's statement that it is a friend of his that will perform it. While she and the Count are absent for that purpose Mme. Blumfeld enlightens Henry, and the curtain falls on a general reconciliation with Valerie restored to sight. This last is a very powerful situation.

MONTREAL.

Academy: We have had a round of most excellent business, and Manager Thomas is great good spirits over it. Joe Jefferson played his everlasting Rip Van Winkle to overflowing houses on Tuesday and Wednesday, being followed for the rest of the week by E. A. Sothorn and his excellent co. in Dunderary, Brother Sam and David Garrick, to business equally as good. Jefferson left for Ottawa. Sothorn goes to Ogdensburg, finishing his season on the 31st.

Theatre Comique: Opened to good business and kept it up all the week, with a more than fair variety show, which took greatly with the masses, a change of bill being made three times. The hall is advertised to be performed on Saturdays, and goodness knows it will bear it, for the ventilation is very bad.

Items: Next week at the Academy a local co. called the Montreal Operatic Society give The Chimes of Normandy, in which Marie Stone of the Abbott Opera co. takes the role of Serpolette.—The Hyer Sisters' comb. will occupy the Royal with Out of Bondage and Uncle Tom's Cabin.—There must be some mistake about the "ad" of Messrs. Sparrow & Gran of the Royal in regard to the Galley Slave co. coming here, as Campbell distinctly states he was not taking in Montreal this season.

TORONTO.

Grand Opera House: The Pirates of Penzance held the boards 10th, 11th, 12th and 13th. The opera proved a great success here, which was shown by the large attendance. 14th and 15th, Joseph Jefferson made his first appearance as Rip Van Winkle. Business good. Nothing billed next week.

Royal Opera House: Closed from 8th to 12th. 13th and balance of week, Widow Bedott; Neil Burgess as the Widow and George Stoddart as Elder Sniffles. They were received by well-filled houses, and the success the piece attained may be inferred from the fact that the audiences were kept convulsed from beginning to end. 15th and week, Mr. and Mrs. Chantreau.

OTTAWA.

11th and 12th, Sothorn. Notwithstanding the patronage and presence of Royalty, the draw was not sufficiently strong enough to please the genial Harry Wall. 13th, Joseph Jefferson, first time here, in Rip Van Winkle. He made a better draw than did Sothorn. Our people were well pleased with Mr. Jefferson. D'Oyly Carte's Pirates of Penzance, C. co., are billed beautifully for four nights, commencing 19th. Hyer Sisters in Out of Bondage, 26th.

BROOKVILLE.

Opera House: 12th and 13th, Mr. and Mrs. Chantreau gave Parted and Kit admirably to small houses. Chantreau does not seem to be known here. 18th, Old Folks Concert.

ST. CATHARINES.

Jane Coombs 12th in Engaged. The house was rather poor owing to the heat and local attractions elsewhere.

—Charles Rogers and Mattie Vickers are going to try it again, and are organizing a party on the style of the Troubadours to travel next season.

—The Brooklyn Eagle respectfully calls Mr. Bergh's attention to the pictures of the hippopotamus in the Spring circus advertisements, saying: We claim, without fear of successful contradiction, that no animal can enjoy life with his mouth stretched seven feet, even in a wood-cut.

—Our Gentlemen Friends will be presented at the Philadelphia Walnut May 31, with the following strong company: Miss Nard Almayne, Mrs. Farren, Mrs. Clara Fisher Maeder, Misses Nellie Boyd, Dean McConnell, Rose Graham, Anita Lewis, Lizzie Miller, and Messrs. Owen Fawcett, Frank Sanger, Nelson Decker, Charles Waverly, Joseph J. Holland, George Farren, James Carter and George Holland.

A Strong Plea for Sara.

[Whitehall Review.]

No unbiased critic can blame Mlle. Sara Bernhardt for having left a dramatic company, governed by an influence hostile to her, and which only paid her £1,200 a year, when she can any day, by merely signing her name to a treaty, be assured applause, good-fellowship, and a thousand pounds a month! Who will be found to throw the stone? Nobody, save one or two petty journalists, who have been refused admittance into the Rue Fortuny, and some scrubby French avocats, who would attack or defend anybody provided the necessary lous was forthcoming. Mlle. Sara Bernhardt does not act for her pleasure; she acts to make sufficient money to enable herself and those dear to her to live comfortably when the capricious public shall have begun to laugh at and criticise the changes which inexorable time will surely bring. Who, I say, will blame her? Open to every wound which petty malice can inflict at home, and being paid a mere pittance, she is offered peace, tranquility, fair criticism, and much money abroad. What actress—nay, what author, what poet, but we would be tempted to act as she has done? If the Comedie Francaise cares to keep her, let that society offer her terms which are in some decent proportion to the money she draws into the caisse, and, above all, let the director promise her peace and a full and free range for her talent; otherwise peace and fortune must be sought for elsewhere, that is all! C'est simple comme bonjour, as the French say. I have purposely avoided entering into any details, and have given merely the kernel of the matter; let French critics crack the shell if they like, but I fear they will wound themselves if they attempt it.

A year ago every Frenchman would have sided with Sara Bernhardt; but since her great success in London last year the Gallic cur has shown his teeth, and will snarl at, and bite when she leaves, the actress whom he would have been only too proud to have defended had she remained under his protection. But enough of this. To sum the whole matter up, I do not know whether Sara Bernhardt will honor the boards of the Maison de Moliere again with her presence, but it is certain that she will be in London some time about the 22d or 23d, and I hope and feel sure that those who applaud her marvelous acting at the Gaiety Theatre will remember all that she has sacrificed to keep her word that she would appear again this Spring in London—a promise openly given and published in all the papers, and yet knowingly ignored by the director of the Theatre Francaise, in order that the thoroughbred mare might by petty tyranny be tamed down into a nice cab horse, an attempt in which I may remark, en passant, M. Perrin has signally failed.

When Mlle. Bernhardt first came to the Comedie Francaise a certain person reigned supreme over M. Perrin, and this person was hostile to the great tragedienne, whose marvelous ability and success she hated as a hunchback detests the strong and upright. This evil influence and deadly envy has kept round Sara Bernhardt during her whole career at the Comedie Francaise, but it has only been since Donoso Sol's great success in England last year that the fire has risen from smouldering and petty spite to flame and open warfare. Since then the position of the great tragedienne at the Comedie Francaise has become day by day more intolerable. Even supposing that her director, a far-sighted man, and not unlike the politician described in the immortal "Bigelow Papers," who "believes in one party, and that's himself," did not entertain personally and of his own accord any hostile feelings toward Sara, the all-powerful one, who really governs, did; and it was only after having been finally convinced that this hostility, founded on envy, was indomitable, that Sara Bernhardt at length decided, and with much regret, I can assure you, that it was on the whole best for her to leave, well knowing, however, that all the onus of blame would fall upon her shoulders.

Reminiscent.

Some heretofore unpublished letters from David Garrick have come to light in London. They were written to Frank Hayman, the scenic artist of Drury Lane Theatre. One, dated Cheltenham, August 13, 1746, is almost as realistic as Zola:

I came to this place last Thursday, & a damn'd dull place it is, notwithstanding we have Balls twice a week, assemblies every night, and the facetious Mr. Foote to crown the whole. He is full of spirits, abounds in Pleasuries, plays at Whist for five pounds a Rubber, wears laced Frocks with dirty shirts, and to the eternal mortification of the Beaux Esprits he has renounced the stage for ever, & so, as Bayes says, farewell to Genius, humour and all that, for damn him if he plays any more. I have drunk the waters and they agree very well with me, but I have unfortunately got a Boil under the waistband of my Breeches that greatly discomposes me, & perhaps my want of Relish for the pleasures of Cheltenham may be chiefly owing to that; you shall know when you see me.

—C. R. Gardiner has authority from the leading managers through Texas to book attractions at their respective theatres. Can give first-class attractions two weeks in best cities, and on very favorable terms.

—Nobody knows anything conclusive about the full list of the ladies Wallack will have next season, but Rose Coghlan, Adelaide Detchon, Effie Gerson, Mme. Ponisi and Kate Bartlett have been engaged.

—Quartz Valley, the forthcoming play, which has been frequently referred to as the production of D. R. Locke, who dramatized Widow Bedott, is not from his pen, but is written by E. A. Locke of Boston, who wrote Uncle Dan for Macaulay.

—Among the passengers arriving here on the 15th in the steamer City of Richmond were Mrs. Dion Boucicault and P. S. Gilmore. The lady's stay in England was as brief as her appearance in London had proved unexpected to the dramatist.

—At Manager Goodwin's benefit at the Philadelphia Walnut on Thursday afternoon Fannie Davenport will appear as Pauline, McCullough as Claude and Mrs. Davenport as the Widow. Besides this, Harrigan and Hart and many other celebrities will appear.

William H. Deleahanty.

This well known and popular minstrel died of hasty consumption a little before 12 o'clock on the night of May 13, in his home, No. 150 West Tenth street, in the thirty-fourth year of his age. William Henry Deleahanty was born in Albany, N. Y., Sept. 25, 1846, and when about fourteen years of age he made his debut on the stage as a bone-soloist and clog-dancer in the old Green Street Theatre, that city, then run as a variety theatre. About 1861, in company with John H. Ward, he joined Skiff & Gaylord's Minstrels, and continued to travel with them until Nov. 11, 1866, when he formed a copartnership in Chicago, Ill., with T. M. Hengler, also an Albany boy, who made his debut in 1860, and subsequently had traveled three years with W. W. Newcomb's Minstrels, and then joined Sam Sharpley's troupe.

Deleahanty and Hengler's first engagement was with Dingess & Green's Minstrels, who left Chicago for a tour Nov. 15, 1866. John A. Dingess and J. E. Green were the proprietors. Their tour closed in Penn Yan, N. Y., Jan. 7, 1867. Deleahanty and Hengler next joined Lloyd's Minstrels, and on June 1, they became members of Sam Sharpley's troupe, who began a season in the Howard Athenaeum, Boston, Mass., which ended July 6. They were billed to make their first appearance in this city Aug. 5, when Sharpley & Cotton's Minstrels began a season in the Fifth Avenue Opera House (now the Madison Square Theatre), but did not do so. It seems that they had made a contract to appear on the same date with Kelly & Leon's Minstrels, which caused a newspaper and billboard quarrel between the respective managers. Their metropolitan debut finally took place with Kelly & Leon's Minstrels at 730 Broadway, Aug. 12, 1867, they doing a double clog-dance, and later songs and dances. Their engagement closed Nov. 16.

There is no need of tracing the deceased's professional career in detail. Deleahanty and Hengler had performed with many of the principal traveling minstrel troupes, had fulfilled engagements with Bryant's Minstrels in this city, and were in management with John Allen and Charles Pettengill for a brief time in the Waverly Theatre here. They had performed in most of the principal variety theatres in this country, and at one time commanded the largest salary ever paid to similar artists. They had visited Europe and performed with success in the principal music-halls of England and Ireland, and had toured this country during the summer seasons as members of Tony Pastor's traveling troupe. In the Summer of 1875 Deleahanty and Hengler separated in Pittsburgh, Pa. Mr. Hengler continued to perform alone, but Mr. Deleahanty took as a partner Mr. Cummings, and they first played together in the Theatre Comique, this city, Aug. 23, 1875. They subsequently made a tour of the country. In the following year Deleahanty and Hengler met, smoothed over their differences, and renewed their copartnership, making their reappearance together Dec. 4, 1876, in the Howard Athenaeum, Boston, Mass.

During their variety career they managed for a time a minstrel troupe, and at various periods combinations of variety performers. Their last appearance in public was at Harry Miner's Theatre, April 17 last. Deceased composed numerous songs and dances, which became very popular, among them being "Little Bunch of Roses," "When Flowers Blush and Bloom," "Pretty Jessie," "Apple of My Eye," "I hope I Don't Intrude," "Strawberries and Cream," and "Beautiful Pink and White Roses."

Mr. Deleahanty leaves a widow, to whom he was married about eleven years ago, a brother and his aged mother. His funeral took place from his late residence May 16, at one o'clock p. m., the religious services being performed in St. Joseph's Church on Sixth avenue, in the immediate vicinity. The remains reposed in a handsome casket, which was almost concealed from view by the numerous floral tributes placed upon and around it. The pall-bearers were Billy Barry, M. McLaughlin, T. M. Hengler, Thomas Ryan, Tony Hart and Frank Pastor. The attendance of variety professionals was very large, and the remains were interred in Calvary Cemetery.

The Variety Theatres.

Manager Aberle's Eighth Street Theatre has been well patronized since the opening night of E. T. Goodrich's Grizzly Adams. The piece calls into requisition the talents of an unusually good company, which includes Lena Aberle, and will be presented until further notice. In the first part are Frank White, Murphy and Shannon, Ada Forrest, Keating and Sands, Kitty Shepperd, Sam Roberts and Lillian White.

Manager Donaldson of the London has prepared another long list of prominent people, whom he will introduce every night and at the regular matinees during the week in a programme replete with the latest novelties. In the company are Master Barney, the Russell, Lillie Howard, the Peasleys, Harry C. Lausung, Kearney and Powers, Dave Oaks, Senator Frank Bell and Yank Adams, the champion finger billiardist. Trouble in French Flats concludes the trouble at the London at each entertainment.

Manager Gieselsberg of the Volks has given so much of his attention lately to the production of melodramas of more or less merit that the variety people have had but little show in the bills. Another three-act adaptation was produced Monday night, called The Dumb Man; or, The Felon's Heir, in which Charles Constantine took the leading character, assisted by the stock company. Two Tramps appeared on the programme as an introductory, and following came Virginia Stickney, T. F. Grant, the Olympia Quartet, Alice Bailey and Henry Fielding and Maggie Walker.

—The Queen's Shilling, a new operetta, by Dr. P. R. MacLagan, will be produced at Montreal on the 31st. Ch. Fritsch has been engaged for the tenor part. Five performances are announced, under the patronage of the Marquis of Lorne and the officers of the Army and Navy.

—Frederick Paulding's new play is from the French. The translation was made by Frank Rogers, but it has been very much elaborated and stage business introduced by Mr. Paulding. It will be produced at the Union Square Theatre June 14, and promises to be successful.

FROM THE OTHER SIDE.

John L. Toole has achieved a great success in Byron's Upper Crust, for the sole right to which he has paid the author £5,000.

M. Perrin, manager of the Theatre Francaise, is a little, thin-lipped, determined man, who rules the eccentric geniuses of the sock and buskin like a Von Moltke.

Verdi has been so long before the public that he seems to be older than he is. He was only sixty-five last October, and he is as fresh-hearted and active-minded as he was at forty.

Mme. Modjeska, the Polish actress, lives in Half-moon street, London, where she has a reception every Tuesday, which is very numerous attended by fashionable artistic people.

M. Vieuxtemps, the celebrated violoncellist, who is traveling in Algeria, has, according to the Gaulois, been wounded by an Arab. The man threw a large stone at his head, while he was out riding in an open carriage. No cause is assigned for the outrage.

At the Grand Opera in Paris there are forty female and sixty male chorus singers, and each one received from Verdi a copy of Aida (piano score), with his autograph, in remembrance of the performances of that opera, which have taken place under his direction.

According to a French paper, the once celebrated tenor, Mario, lives in Rome, and holds some post at court with a salary of ten thousand francs. He has resumed his original name of Marquis de Candia. In spite of his seventy-two years, he is said to be still active and lively.

Among the debutantes at the Royal Italian Opera is the Countess Giuseppina Malvezzi, a young lady of good birth, and well known in society in Paris and Florence. She is the second daughter of the Countess Malvezzi, and, owing to a reverse of fortune which her family has sustained, she has determined to utilize the beautiful voice with which nature has endowed her, and to go upon the stage to earn the fortune which there awaits those who can succeed in pleasing. Her first appearance, which is looked forward to with great interest, will take place in Martha, probably in June.

Five Zulus, who had been brought to England for the purpose of exhibition, were the other day taken before the magistrate of the Bow street police court, when it was stated that early in the morning they had sallied from the coffee-house where they have been lodged, and had behaved in a wild and alarming manner at the Westminster Station of the District Railway. In the police court they exhibited much excitement, and the interpreter stated that they wanted to get free of their engagement. They were told that they must not again make any disturbance in the streets, and were discharged.

For the first time for several years the Russian Opera at St. Petersburg shows a large profit. Upward of 130 representations were given during the season just ended, sixty-nine being the works of Russian composers and sixty-two of foreigners. The favorite operas were Life for the Czar, Faust, Rossalka, Rossalka and Loodmila, Demon, and Aida, each being performed ten times. The average receipts were £250 a night; the singers cost during the season £14,000, and the orchestra (eighty-eight performers) £3,200. The total expenditure, vocal and instrumental, was £17,000; the entire receipts, £33,000; balance, £15,800, of which one-third was net profit.

Pauline Lucena's return, after an absence of nearly a dozen years, to the Berlin Opera House has been signalized by such a welcome as has never before been given by the Berlin public to any lyric-dramatic artist. My kind old former master, the Emperor, sent a state carriage to her hotel, on the night of her first performance, to convey her to the theatre; stalls were freely quoted on 'Change that morning at five pounds apiece; five thousand applications for places reached the ticket agent the day before; and her appearance (in Carmen) on the stage was greeted by the orchestra with a "Tusch," or flourish—a salutation usually reserved for the reigning sovereign, or foreign monarchs visiting the Opera House in state.

PROFESSIONAL DOINGS.

—Fanny Kemble's "Memoirs" have been translated into French.

—The Tourists will appear in New York toward the end of August.

—Col. Sinn has decided to retain the Brooklyn Park for another season.

—Mary Beebe, the leading soprano of the Boston Ideal company, is soon to be married to Mr. George Parkes of Boston.

—It is not unlikely that a new comedy by H. J. Byron and another by F. C. Burnard will receive their first representation at the Boston Museum next season.

—Carl Axtmann, a versatile German comedian, has been delighting the Cincinnati Teutons at Robinson's Opera House. Herr Axtmann is a fine musician as well as actor, and proposes to master our language and adopt the English stage.

—Buffalo Bill will reopen his season August 30 with a new play and a reorganized company, including "five real live Indians"—all Sioux. In the new play—which is by John A. Stevens—the blood-and-thunder element will be somewhat modified, but it will be strongly melodramatic.

—The new play, Edgewood Folks, will require a cast of twelve people. Sol Smith Russell will of course be the leading feature. Among those already engaged are Charles Rockwell, J. W. Lanerger, Walter Leenox, Jr., Sol Smith, B. T. Ringgold, William Warrington, Mrs. Sol Smith, Mattie Earl and Nellie Taylor. They will open the season August 23, at Park Theatre, New York.

—This is the last week of Child of the State at Wallack's. Next week the season will close with the following revival: Monday, My Awful Dad; Tuesday, She Stoops to Conquer; Wednesday, The Liar and To Oblige Benson; Thursday, London Assurance; Friday, My Awful Dad; Saturday matinee, Old Heads and Young Hearts; evening, She Stoops to Conquer.

—Rice's favorite opera bouffe, Evangeline, will be brought out at Niblo's Garden next Monday by the original Evangeline combination, including Mlle. Jarbeau, Louise Searle, George Fortesque, Harry Hunter and full company of fifty. The presentation of this popular work at this theatre brings to mind the fact that it was originally produced in New York for the first time at this house. It is just the piece for the summer season, and will no doubt draw large audiences.

THE USHER.

*Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.*

The custom that small people entering the profession have of assuming a celebrated or even well-known stage name, is pernicious, and should be frowned down. Not only is it calculated to hoodwink and mislead the public, but it is of no earthly benefit to the lawless usurper of the name. Managers should shut down upon the practice and root it out. The power lays in their hands, and they should refuse to countenance or be party to the imposition. Clara Morris, Fanny Davenport and Rose Eytinge each has her counterfeit in the lower walks of the business. Even Fanny Kemble and many others who are dead (rest their souls) have living representative. If these people would confine themselves exclusively to the perpetuation of the memory of the celebrated departed, it wouldn't be so bad. The last case of this sort that comes to my ears, is that of a chorus woman in The Royal Middy at Philadelphia, who has appropriated to herself the title carried so successfully by Elma Delaro. This counterfeit sang one of the Middies, and her name on the programme was separated from the others, made prominent by appearing alone. Miss Delaro is well known in Philadelphia, the greater part of her artistic achievements having been won in that city, and she properly resents the theft of her patronymic. She has written an indignant letter of protest to Mr. Daly, under whose management the company played. Doubtless the matter had escaped his attention—at any rate it is charitable to the gentleman to put that construction upon the affair until he has been heard from.

There has been an untruthful report going the rounds, that Sam Colville is the man who is to back Mr. Cahill at Booth's Theatre during the production of The Crookhawn. Mr. Colville has nothing whatever to do with the enterprise, which is being given substantial support by a certain Mr. Mallon, who is not by profession a theatrical man. The theatre has been leased for a short period, with the privilege of extension; of course depending upon the success with which the candidate for stellar honors meets.

The Crookhawn contains no political interest whatever, and in this does it differ from the generality of Irish dramas. The scene is laid about 1700, and Mr. Meagher (Mr. Cahill's manager) informs me that there is not a conflict nor a red-coated infantryman in the whole play, for which we have much to be thankful. It is strongly melodramatic, the plot hanging upon an ancient Irish law which prevents a younger son from marrying before his elder brother has entered the state of wedded bliss. The elder brother in this case being a cripple (Crookhawn), there is considerable difficulty, of course, in his finding anybody that will have him. There is a church-clerk, pedagogue, and a villager who supplies what little villainy there is in the drama, which I am told is not much. Cahill plays a rollicking wild Irish boy of the Conn type. Everybody concerned seems sanguine of The Crookhawn's success.

Thanks to a friend, I am permitted to publish the following letter from Harry Hawk, bearing date May 3, which his many friends on this side of the herring-pond will find interesting, relating as it does to the success of The Danites and of Harry's own little triumph as the Chinaman:

SADLER'S WELLS THEATRE.

MY DEAR — I have not forgotten my promise to write you after the piece had a fair trial, and now as it is on the glorious sun I am able to speak freely and truthfully about it. That it is a great success you have no doubt learned ere this. Before the first act was over its success was assured by a very large and critical audience, as only London can turn out. All the characters were called before the curtain act after act, and on its final fall, ten minutes to 12, I don't think one soul went out till the actors all came streaming on in front of the curtain, each to receive their approbation. Mr. Chinaman coming last—and don't get it! And so it goes on still, a call every night. On Saturday night actually they say as many were turned away as got in. The papers without exception endorse it; some not as enthusiastic as others, but none deny it. Just where we thought it would fail is its success. They don't understand the language of California, but they applaud and laugh more than an American audience. You remember your wife and myself agreed on that point. I thought they would not understand the Chinaman, but they yell and scream at him whether he speaks or not. My notices are by far the best. My character is associated with Bret Harte, and he is worshipped over here. They don't care for Miller at all. As I wrote you, my make-up is great. Mrs. Bateman has many inquiries to decide beta made that I am a real "Chinee." Again, about the mistake in playing at this theatre, as was said in America. It is crowded every night with people from the West End and seats secured by clubs and societies ahead. Already it is the talk and rage of London. The Prince of Wales is coming, and he has never been in the theatre. Rankin can go where he pleases now. Managers from all over the provinces are after him, and he is negotiating for Paris, Berlin and Vienna after he closes here. He don't have to beg engagements; they are only too anxious to fill time with him. He is in no hurry. One very good thing in his favor—there was not a single novelty in any London theatre, and the regular theatre-going people were hungry for something new. Money, School, Married Life, Still Waters, Streets of London, Shaughraun, etc., at the principal theatres.

Truly yours, HARRY HAWK.

Miss Nita Gerald of Manchester, Eng., cannot see as many colors in a rainbow as she could before crossing the Atlantic. Miss Gerald is a petite burlesquer who came over here last Summer to join the Colville Folly troupe, with which company she remained until the bleak November found her in Chicago. The lady wouldn't cross the plains with Uncle Sam, to see the sea-lions in the Bay of Frisco, but resigned and returned to New York. From here she went to Halifax (the Nova Scotia article), under engagement to a "lady manager of means." The "lady manager of means" turned out to be Harry Lindley, who, when she complained, asked her what she "was going to do about it." Miss Gerald's outlay on the trip was \$100, and she realized \$20 on her Halifax "en-

gagement." Returning to New York, she engaged with Caverly at the Broadway Opera House—two weeks rehearsal, three weeks on the boards. Outlay—dresses, etc., \$40, and board to pay. Received \$25. Then Miss G. fell in with the Noose gang, and was introduced to a Col. Granger, who was getting up a company for Nellie Holbrook, who was to open in Boston in Hamlet. By this time the lady's jewelry—\$500 worth—had found its way into the hands of the accommodating "uncles." The Holbrook enterprise went to pieces, and the petite burlesquer found herself among the Philistines—though it was called Among the Mormons, and was produced at the theatre at which Miss Holbrook was to have appeared. Out of this she got one dollar—which looked as big as a window-curtain. Then Lightning Joe, the Telegraph Messenger, flashed across her path, and she was dazzled for an instant—but only for an instant—for it was not a very lucky streak, realizing just fifty cents.

This has been Miss Nita Gerald's experience in the land of the free, and she says she would rather breathe the smoky air of Manchester than sniff the "bloomington" rose in America. So she sold her wardrobe last week, bought a ticket with the proceeds, and sailed on Saturday for the shores of Albion—where she will arrive with just five dollars and no baggage. The little lady asked us to publish this experience as a warning to others on the other side who may be in danger of treading the same thorny path—and we couldn't refuse.

The time of benefits has arrived, and the air is surcharged with portentous announcements of the various testimonials to artists, managers and agents yet to come. Among the more important are those of Miss Neilson, Raymond, Mr. Floyd, Edwin Booth, Brignoli, and Sothorn. All these have been projected with great care, and they will constitute a series of strong entertainments well worth patronizing. Benefits now have to stand as much on the merit of the bill offered as the popularity of the beneficiary. For in these days your average theatre-goer takes in a testimonial from the dollar-and-a-half point of view, as much as from an individual friendship for the person who is to be enriched thereby.

Every one who is not naturally envious or dyspeptic likes to see a deserving young person prosper—especially when that young person wears petticoats—therefore it is with pleasure that I can chronicle the complete success this season of Minnie Palmer. She is much esteemed in our city, where she has been constantly before the public for five or six years. A week from Monday night she is to take a benefit at the San Francisco Opera House, where she is playing now. Nat Goodwin—her partner in old times—has tendered his services, and will appear conjointly with the pretty beneficiary in The Little Rebel—her Laura Wingrove and his Stephen Poppincent being two very funny and very delightful performances. Besides this Miss Palmer and her company play one act of Boarding School, and Cronin has consented to "double up" with Scandal again for this special occasion, in an amusing act of their own. I trust the warm weather will not drive Miss Palmer's society friends away from town in the interim—for if they're here I'm sure they'll all turn out and join in giving this favorite actress a substantial reminder that she is not by any means forgotten.

"A Golden Game."

This play, the full title of which is A Golden Game; or, Spiders and Fly, received its first representation at the Brooklyn Park, May 10. The author is Joseph W. Shannon, who has been well known for some time past as an excellent character actor, and whose plays Champagne and Oysters, and Bonquets and Bonshalls, have made him known in the metropolis as a promising playwright. Mr. Shannon makes his debut as a star actor in a new play, and with a well-selected dramatic company he will tour the country with A Golden Game, under the control of Col. Sinn, of the Park Theatre. The cast of the play was: Prologue—Max Strauss, the firm of Strauss & Larkspur, cotton brokers, J. W. Shannon; Bob Sampson, clerk, George R. Edeson; John Larkspur of the firm of Strauss & Larkspur, George F. Devere; Oliver Thorndyke, a bookkeeper, George C. Jordan; Old Peck, a porter, Walter Bronson; Mrs. Strauss, Mrs. Fred Williams. The Play—Max Strauss, Bob Sampson, wealthy Australians, J. W. Shannon, George R. Edeson; Cyril Brinkworth, a young American, Archie Cowper; John Larkspur, alias Henry Brinkworth, G. F. Devere; Chevalier Carnioli, Walter Kelly; Baron Mobeitzki, Otis A. Skinner; Prefect of Police, E. A. Gowan; Gaspard, Thomas J. Kelly; Miss Adelaide Plummer, Miss Annie Boudinet; Clara Strauss, niece to Miss Plummer, Estelle Mortimer; Suzanne, a ladies' maid, Wilda Forrest.

Mr. Shannon's experience as an intelligent actor has materially aided him in his literary work, and on this account many of the crudities and inconsistencies of plays written by able literary men, who are, however, ignorant of stage business and stage effects, have been avoided, and the result is a drama which runs smoothly and even from first to last. The work is not only deeply interesting in its plot and exciting in some of its scenes, but the language is good, and the play points a moral in two or three instances. The story of the plot is one not in any respect inconsistent with events of real life, and herein is one of its chief merits. It may be briefly told as follows: Max Strauss, an honorable German merchant, resident in the city, has for a partner and a bookkeeper two men who figure as defaulters and commercial rascals—the one by robbing his partner of funds entrusted to his special care to save the good name of the firm in a financial crisis; and the other by being accessory to the fact. The position in the prologue finds these two men—John Larkspur and Oliver Thorndyke—conspiring to run off with the contents of the office safe, when they are interrupted by the arrival of the merchant Max Strauss, who comes home suddenly to receive the funds of his wife's property, which she gives up to sustain the credit of the firm. The money is handed to Larkspur, the partner, and on Strauss' departure he divides it with the bookkeeper to keep him silent concerning the defalcation. Previous to the conspiracy at the office the porter lets in a confidential clerk of the firm, Bob Sampson, who having been on a spree is not fit for business, and he is placed in the porter's bed (which is located over the private office of the room), where Bob lies ensconced until he is awakened by the words of Larkspur and the bookkeeper while arranging for the defalcation. Bob comes downstairs, endeavors to stop the departure of the defaulting partner, gets clubbed for his pains, and

is found lying unconscious when the distracted Max returns with news of the panic in the city. The result is that Max is ruined, and is compelled to fly the country a disgraced man, and Bob—who recovers from the blow—accompanies him. Thus ends the prologue.

The play proper opens with a scene representing a hotel at Nice, where a couple of European adventurers are found busy in trying to weave a web to catch a wealthy American heiress, named Clara Strauss (the daughter of old Max), who is under the protection of her aunt, Mrs. Plummer. Chevalier Carnioli is a suitor for Clara's hand, but is opposed by the action of the young lady, who refuses to marry without her father's consent. It then appears that she has never seen her father, seventeen years having elapsed since the death of Max's wife and the transfer of his child to her aunt after her departure for Australia. Learning these facts, the Chevalier and the Baron, the two knavish noblemen, conspire together to produce a father who will aid their plans. At this moment Max and Bob, as two Australian millionaires returning home from the diggings, opportunely appear upon the scene, and Max, under the name of Bill Bush, is engaged by the Chevalier to enact the role of father to Clara, whom he finds to be his own daughter. The result can be readily imagined. Suffice it to say that the two rascals are frustrated in their designs upon the heiress by Max and Bob. Additional interest is given to the plot by the introduction of a young American named Cyril Brinkworth, who has won Clara's affections, and seeks her hand in marriage. It turns out, however, that the father of this youth is Larkspur, and a scene of great dramatic power is presented when Max and his partner meet each other again, the climax proving to be deeply interesting. The chief characters are most ably personated by Mr. Shannon, George Edeson, G. F. Devere and Archie Cowper, and Annie Boudinet (Mrs. Shannon) impersonates one of the lady characters very artistically.

"The Strangers."

Les Etrangers de Paris is a splendid drama of the style yecept "judicial." The French system of criminal procedure lends itself admirably to the efforts of romantic or dramatic author; and the struggle between the culprit who is isolated and left to the omnipotent tender mercies of the judge d'instruction has often been portrayed by the late Emile Gaboriau in a dozen of splendid novels, and by Adolphe Belot, whose latest effort is a worthy successor of Le Parricide. Taillade, a dry, nervous, clever actor, represents the principal stangler, who uses his iron hands to murder an unoffending captain, and with £20,000 thus obtained endows his lovely daughter, whom he loves as the tiger does its cub. This is the only redeeming point about the paternal throtler, whose off-spring ignores his real name and profession. He suffers condemnation to penal servitude for life, happy in the thought that his child is content with the husband he has chosen. Our gentle assassin's son-in-law is also his accomplice, and instead of quietly settling down and enjoying the fruits of his father-in-law's labor, takes it into his head to choke his wife in a fit of jealousy. The actor who has to do this, to the delight of the upper galleries, had taken his task greatly to heart during the first few nights, so much so, that when the panting murderer was recalled with his victim, to bow their thanks to the lavish applause of the audience, the lady could be plainly heard "blowing up" her fellow artist and complaining audibly to the leader of the band that "she was nearly choked to death!" When the father comes to hear of this he pops over the side of the transport ship, which is in the harbor of Vera Cruz, and returns to Paris just in time to see his son-in-law acquitted for the murder of his better half. He jumps up from among the crowd of spectators in the Assize Court and denounces him—and himself as well, then commits suicide, and finishes the play in the twelfth tableau and the small hours.

Such is the barest and most meagre outline of an interesting story cleverly worked out. From a French point of view it is a substantial, popular, exciting drama, and is sure of a tremendous run. There are about thirty-six speaking male parts and fifteen female roles, with numerous convicts, and such small fry of nonimportance. The comic part of the intrigue is entrusted to two comic detectives, a la Tricotee and Cacolet. One of them goes on board the transport ship as a convict in order to watch the mysterious stranger. Among the principal scenes is the grand staircase of the opera during a masked ball, showing us a gay troop of motley dancers who are holding their revels in the vestibule, and doing their usual can-can on the practicable steps. Then the courtyard of La Roquette, with the prisoners gobbling their pottage in their hours of recreation. Hither is brought the stranger, in the hope that some old "lag" may recognize him. To render the task more easy Tricotee, or it may be Cacolet, suggests that he should be shaved and shampooed as if he was already convicted. This is done, and the effect of Taillade's appearance with close cropped hair and pale, livid face (he has hitherto been wearing a short beard and very long hair), as he towers over a trembling informer, is really very fine and dramatic.

I may also notice the "between decks" of the convict-ship, with the human cargo packed in a wooden cage, the muzzle of a cannon fringing upon them through the bars. This changes quickly enough to the deck, and distant view of the Peak of Teneriffe (sic). The assize court, the garden of a modern villa by moonlight, the Pont Neuf, with a woman committing suicide and being rescued, complete the list of noticeable scenes.

McCoy, Treasurer of the Grand Opera House, will have his benefit on Decoration Day.

JORDAN.—It is probable that Mabel Jordan of Daly's will be a member of Wallace's company next season. She is one of the most attractive as well as promising young actresses we have, and will make her mark as a comedienne.

Another week will bring forward several attractions. John M. Hickey is organizing a novel entertainment, particulars of which will be given hereafter. H. C. Barrett brings over a new entertainment from Europe. A certain uptown city manager has three positive attractions coming immediately after election. Around the World in Eighty Days goes over with a powerful company, with an addition of many musical and ballet features entirely new. A new show piece is among the probabilities, under first-class management.

PROFESSIONAL DOINGS.

—John W. Carroll will manage Lotta next season.

—E. E. Kidder, the popular Detroit manager, is in the city.

—Prices have been reduced for the Summer season at Niblo's.

—John W. Norton, the well-known St. Louis manager, is in the city.

—D'Oyly Carte's new London Theatre will be called the Savoy.

—Sothorn's company next season, it is said, will be wholly American.

—Wilhelmj has fiddled \$16,000 out of the American people the past season.

—Genee, author of The Seecadet, has written another opera called Narrow.

—H. E. Parmelee is no longer in advance of Haverly's Widow Bedott company.

—Harry Deaken will take charge of the Milwaukee Academy of Music Sept. 1.

—Byrne the Blackguard's sheet has suffered a large decrease in circulation in Pittsburgh, Pa.

—It is said that Lawrence Barrett will not go to Europe, but will Summer at Colhasset.

—Indianapolis Herald: "The New York Mirror is the recognized authority of the profession."

—"The Sparks" is the name of a company just organized in Frisco. Willie Edouin please notice.

—The Olympic Theatre, Nashville, Tenn., closed a successful season 22d. See Manager Edwards' card.

—Capoul carries \$50,000 to Europe as his earnings this Winter. We're afraid that's one cipher too many.

—Blanche Selwyn is to have a benefit at Tony Pastor's next Wednesday. She has been ill for some time.

—H. Greenwald, the manager of the Tremont Opera House, Galveston, will arrive in this city about June 10.

—Mitchell's Pleasure Party play a two weeks' engagement at Haverly's Fourteenth Street Theatre in June.

—It is expected that Boeaccio will remain at the Union Square four weeks. Frederick Paulding will follow.

—Manager J. H. McVicker of Chicago arrived in this city on the 13th, and proposes to remain here three or four weeks.

—Manager Kelly of the National Theatre, Philadelphia, contemplates many improvements about his house for next season.

—Rose Eytinge is still in England, but it is reported that she is endeavoring to secure a New York engagement for next season.

—Salsbury's Troubadours open at the Alexandria Theatre, Liverpool, July 12. They expect to be absent six months.

—Haverly's Juveniles gave their 365th performance, on the 12th, at Dubuque, Iowa. Master Dunn (Deadeye) made a speech.

—Charles Belfort, the celebrated Belgian violinist, will be the soloist at the next concert by the Staten Island Vocal Society 25th.

—Charles Burnham, late of Pike's Opera House, Cincinnati, has been engaged as business manager for John Stetson, in Boston, next season.

—Smith, Thayer & Moulton is a firm that will manage a circuit in New England next season. They are said to have already 436 nights booked.

—John T. Raymond and W. J. Florence will appear together in the force of The Returned Volunteer for the former's benefit at Booth's on June 5.

—Among the musicians engaged by P. S. Gilmore while he was abroad is Hughes, the noted upchilde player. Hughes came over here with Julien in 1855.

—Signor Liberati, the Italian cornet-virtuoso, has been engaged by the Newburg Choral Society for their last grand concert of the season, which takes place on June 1.

—Among the people engaged for the Crookhawn at Booth's are Helen Blythe, Florence Robinson, Mike Jordan, J. F. Peters, George Robinson, J. F. Brien and James Caffrey.

—At Maysville, Ky., on the 11th, Frank Brown, formerly walking gent with the Julia Hunt combination, married Ella J. Rea, a reputed heiress, and consequently not a professional.

—There are in the United States 380 theatres and 120 concert halls, 150 regular traveling companies, 50 variety companies, 68 companies formed to support stars, and only 7 resident stock companies.

—Mr. Joseph D. Murphy is the sole agent empowered to negotiate for the production of Leonard Grover's popular plays. Managers may address Mr. Murphy at the Union Square Hotel, New York.

—Lurline, the American Water Queen, has made a genuine sensation in Vienna, and she is now negotiating with a playwright for a dramatization of her entertainment, in which she will fill the role of a mysterious fairy nymph and go through a succession of astonishing and more or less amphibious performances.

—The Inter-Ocean Railway Show gave three exhibitions 17th, at Springfield, Ill., and drew large crowds, and gave general satisfaction. J. K. Emmet and co. play Fritz in Ireland at the Opera House 18th; W. C. Mitchell's Pleasure Party presents Our Goblins 20th and 21st. One of the D'Oyly Carte's acts, appears June 3 in the Pirates. A complimentary benefit is being talked of, to be tendered business manager J. H. Freeman of the Opera House.

MURDOCH.—Apologies of James E. Murdoch's reappearance on the boards the Philadelphia Transcript says: "During the week Mr. Murdoch appeared as Charles Surface, as the Stranger, as Rover, as Alfred Evelyn, as Young Mirabel and as Hamlet, an exacting repertoire, which gave opportunity for the display of the best powers of the actor, and of which he availed himself in a manner that must have afforded intense gratification to his old admirers and surprise and satisfaction to many new ones. Although he has attained the allotted threescore years and ten, Mr. Murdoch is remarkably well preserved, both in appearance and powers, and in the portrayal of the various characters of the week seemed to renew his youth as he renewed his triumphs. The old grace and vitality, the elegance of bearing, the facial expression and intelligent play, the fluency and forcible precision, were all there, joined to the splendid elocution in which no actor has surpassed him. His perfect articulation and delicate and careful phrasing gives to the delivery of his lines a strength and meaning that no amount of physical force could develop, and Mr. Murdoch's success in every character he played was, by the employment of arts of which he is, perhaps, the only remaining exponent, made absolute."

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WANTED.—MANAGER WITH SOME experience to take full charge of an established attraction, one who will put in some money to take an interest in the profits in lieu of salary. None but a party well known to managers need apply. Address with full name, ESTABLISHED, this office.

WANTED.—A FARCE-COMEDY IN two or three acts, suitable for the proper introduction of music and specialties. Want something new and novel. American subject and American character preferred. Address INFLUENCE, this office.

WANTED.—A POWERFUL, PIC- turesque Melodrama for a high class Lady Star. Time is filled in the best theatres in America, and can only accept a thoroughly first class play in every respect. Address LADY STAR, this office.

WANTED.—PARTY WITH \$1,000 to engage in amusement enterprise where certainties enough are already offered to secure the enterprise. Address with full name, CERTAINTY, this office.

WANTED.—ENGAGEMENT WITH first class Dramatic Co. as first walking Lady or Juvenile. The applicant has Mary Anderson and other high references. Young and good appearance. Address JUVENILE, this office.

WANTED.—ENGAGEMENT FOR next season. Refer to Frank Mayo and Clara Morris. Engaged for the Summer with E. A. McDowell in Manitoba. Apply to C. R. GARDNER. HENRIE BASCOM.

WANTED.—ENGAGEMENT AS Juvenile. Manager with good company. Will furnish some capital and play, if wanted. Also to engage Juvenile Lady in same company. ENTERPRISE, MIRROR office.

WANTED.—LEADING BUSINESS next season. Engaged for the Summer with E. A. McDowell. Address J. J. SPIES, 12 Union Square. AMELIA HERBERT.

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WANTED.—ENGAGEMENT AS Treasurer with first class traveling entertainment. Highest references and security. TREASURER MIRROR.

WANTED.—ENGAGEMENT WITH reputable Company, for Ingénue, Boys and Light Juveniles. Can sing. Address INFLUENCE, care MIRROR.

WANTED.—BAND PARTS OF "Catharina." "Hilmes." "Normandy" and "Girofle." Address LYRIC, this office.

WANTED.—A POSITION AS Agent, Treasurer or Manager. Highest references. HEARTS, this office.

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FRANK MAYO.

Blow for Blow.

Whilst I was lingering in the gay and good-tempered Kaiserstadt, loath to quit that hospitable headquarters of good music and harmless fun, I heard a pleasant story of Richard Lewy, who, besides filling the important post of chief inspector in the Imperial Opera House (an office, I regret to say, he contemplates resigning), is one of the finest horn-players in Europe, and, moreover, notorious throughout the musical world for the smartness and pungency of his repartees. Some years ago, when his solo-playing on the cor anglais was all the rage in Viennese society, he was engaged to perform at a private party, and, having selected a peculiarly sentimental aria as his item in the evening's programme, was breathing the most dulcet and soul-subduing tones into his instrument. All present, save only two, were listening to his tender strains with rapt attention and in profound silence. The two exceptions were a lady and one of his most intimate friends, a dramatic author, who had, only a few days previously, brought out his first comedy at the Burg Theatre. This gentleman chatted on, only too audibly, with his fair neighbor whilst Lewy was producing the most pathetic sounds, his eyes, meanwhile, darting shafts of rage and scorn at the pair of delinquents, but more especially "fixing" his inconsiderate friend, who, obviously tickled by the remarks of his fellow-offender, indulged in repeated obstreperous bursts of laughter.

As soon, however, as Richard Lewy had terminated his solo, and the applause of his audience had somewhat subsided, he walked straight up to the seat of the unsmiling enchanter and exclaimed, in a voice that was distinctly audible to the whole assembled company: "It is not nice of you, my good friend, to laugh whilst I am playing. I saw your comedy the evening before last, and the dence a bit did I laugh at it!"

Last Days of Rachel.

As is known, Rachel caught a severe cold while attending a ceremony at a Jewish synagogue in New York in 1855. This cold was the foundation of the insidious disease that carried her off. She spent the following Winter in Egypt, with bad results. Going thence to Cannes, she was received by several eminent persons, among others, by Dr. Maure, her physician. When she was introduced into her sleeping apartment she was seized with such a paroxysm of terror at the sight of the statue of Polymnia, that her attendants thought she had lost her reason. She stood before it, trembling from head to foot, her brow contracted, her eyes flashing, her usually pale cheeks glowing with an unnatural hectic flush. "Take away that dreadful statue; for God's sake, take it away!" she cried in the hollow voice which had so often struck awe into the hearts of thousands. "Take it away! It has sealed my doom, for under its shadow I shall surely die." In a few moments her delirium, for such it really appeared to be, increased that, before the statue could be removed, she was in strong convulsions, which were succeeded by a death-like torpor. On recovering her senses, she explained the cause of the horror the statue had occasioned. On the night of July 8, 1852, she had a dream, in which she fancied herself in a chamber all draped in white; in the centre stood a figure of Polymnia, which seemed to cry out to her: "Under the shadow of my hand thou shalt surely die." This story was no invention, as was afterward found by reference to an entry in an old diary. Strange to relate, the statue could not be removed from the room, and was only concealed, without her knowledge, in an alcove behind her bed.

In the "Memoires de Rachel" will be found a remark to this effect: "That Rachel believed in a future state there can be no doubt, for on a very important occasion of her life, December 15, 1857, she made an open profession of her faith." This was the day, Mme. S., a lady eminent for piety and charity and a frequent visitor at the Villa Sardou, asserted that she witnessed the baptism of the great Jewish tragedienne. The matter was kept a profound secret, out of consideration for the feelings of her sister, Mlle. Sarah, who was a strict Jewess of the old school.

WE'LL REMEMBER THIS.—Mrs. W. J. Florence says that ladies while being fitted by their dressmaker should stand perfectly erect and not permit the shoulders to droop when tired. This prevents bagging in seams below the waist line. The corset should be good, light, pliable and well fitting. French modistes, she says, swindle American women, especially those who do not speak French and have no decision. She says that in packing costly clothing, one trunk should be used for dresses alone, each dress having its particular tray and having only a slight fold at the top of the skirt, each pull and sleeve being kept up by wads of soft, yellow tissue paper, with every button and piece of fringe covered or underlaid, and the top tray covered with fine cotton batting and oil silk.

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NOTICE TO THE PROFESSION. CORINTHIAN ACADEMY OF MUSIC (Seating capacity, 1,400—700 Opera Chairs). Rochester, N. Y.

THE MOST ELEGANT THEATRE IN ROCHESTER. THE MOST COMPLETE THEATRE IN ROCHESTER. THE ONLY THEATRE WITH ALL EXITS REQUIRED BY LAW.

Read what the leading stars and attractions say about it: Mr. J. K. EMMET says: "It is by far the best and most agreeable theatre in Rochester to play in. The only theatre with a stage large enough to display scenery to advantage, where he wishes to be BOOKED YEARLY." DENMAN THOMPSON and JOHN M. HILL say: "It is one of the most complete theatres in the country." ADELAIDE NELSON says: "It is the pleasantest and most complete theatre in all of its appointments of any that I have played in." The only theatre holding enough people to justify a great business for one, two, three or six nights. Observe the following remarkable and LARGEST RECEIPTS EVER TAKEN IN ROCHESTER in seven performances, \$4,222.65, during the run of Mr. J. K. Emmet, as Fritz in Ireland, and that accomplished against the following attractions at the other houses: Boston Ideal Opera Troupe one night, Criterion Comedy Company two nights and matinee, and Gus Williams three nights and Saturday matinee, and last two days rain. Among the attractions the manager has booked for the next season are the following: COLLIER'S BANKER'S DAUGHTER, COLLIER'S CELEBRATED CASE, DENMAN THOMPSON, J. K. EMMET, ALL THE RAGE, MY PARTNER, STRATEGISTS, Etc., Etc., week attractions.

P. S.—The manager of this beautiful theatre has no connection with any circuit of managers, and can offer inducements to attractions that no other theatre in this city is large enough to afford. All communications should be addressed to the undersigned, the only authorized manager and lessee.

ARTHUR LEITCHFORD.

1880 SEASON. 1881 TREMONT OPERA HOUSE HENRY GREENWALL, Sole Lessee and Manager GALVESTON, TEXAS.

First-class attractions desiring to visit Texas during the coming season will please communicate with HENRY GREENWALL until June 1, Galveston, Texas; afterwards to Dramatic Agencies, New York City.